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THE STUDIO

THE GROSVENOR HOUSE EXHIBITION OF FRENCH ART. BY T. MARTIN WOOD.

THIS Exhibition, which was perhaps the most important feature of this year's London art season, was advertised as one of "Modern French Art," and further described as "From Ingres to Manet." Neither title seemed to suit it quite, for no attempt was made to bring the collection right up to date or to represent some of the most outstanding events of the period from Ingres to Manet.

But if the description of the collection seemed at fault, it is of the description alone that we complain. The exhibition itself was organised entirely on the right principle. It aimed solely at making the strongest possible æsthetic appeal, concentrating chiefly on the salient moment of Impressionism.

The Comtesse Greffulhe, to whose genius we owe the organisation of the exhibition, is certainly the type of patron which the world is seeking at the present time. Pictures amassed in private collections do not exist for the general public. Up to the present in England the most educated and eager person has not been able to see representative canvases of the phase of art exhibited at Grosvenor House, so unconscious apparently of its significance have been those who are elected to watch over our interests in these things.

At present it is only through loan exhibitions—though they are attended by the evil that they tempt those who take our treasures from the country—that the omissions of our public galleries can be corrected,

and the opportunity for becoming familiar with all the most significant developments of art be something more than the exquisite privilege of the very rich.

At this distance of time it is possible to estimate to some extent the immense importance of Impressionism and the movements contemporary with it in France. In reviewing the work of Manet and Degas, especially, we cannot fail to be impressed by the evidence of the greatness of that period. To view the craft of these artists even upon the surface is to be compelled to admiration of their miraculous skill and subtlety of observation. But when we reflect how much sympathy with life is betrayed in their strife for refinement of truth and how great the enthusiasm that made their close



POURTRAIT DE M. DEVILLIERS

BY J. A. D. INGRES

The Grosvenor House Exhibition of French Art



LEÇON DE DANSE

(The property of Mons. Hoeschtel)

BY H. C. F. DE V.

analysis worth while we realise that there is no equivalent for this highly strung art in anything that has preceded it. It is easy to underrate the genius of this art through confusing it with the nebulous work of followers practising in the method without the spirit and the vision of its originators. More brutal and empty even than any Academy convention is much of the art that passes as Impressionism in England to-day. Things are always opposed by the imitations to which they give rise. No one can pass such an apparently damaging criticism upon a movement as an unworthy follower.

Some day the Impressionist school—using the term with convenient freedom, embracing Manet and Degas—will be acknowledged to rank with the great historic schools. It took up, explored, and interpreted an aspect of nature which had escaped the attention of all former art. It is not merely a question of sensitive response to physical atmosphere and the problems of representing light. Wonderful as were the systems organised in adapting the palette to problems of the kind, its supreme attainment means much more than that. The eagerness of this art, and its desire for immediate contact with everything human, seemed special to France at a moment when for the first time genius became its own patron and the artist realised a kind of freedom which gave him a new conscience.

It is especially for the fine representation of the art of Manet and Degas that the Grosvenor House Exhibition is memorable. Manet's art is essentially aristocratic in character. The painter possessed that sense of 'quality' which is in highly attuned people a sixth or seventh sense. The slightest sketch

of Manet's shows in every touch not only the artist's enjoyment of the element of paint itself but of the contact of the very brush with canvas. His 'touch' is like that of a fine pianist. And this virtuosity is not something all upon the surface, the profound charm of quality in Manet's painting rests with the fact that in his case execution was so immediately responsive to his will. His art defines his desires, not only in the main, but in every shade. In this sensitive art of Manet, the art of painting is full blown, a zephyr might carry away the petals and begin the disintegration of the lovely flower. After this we must look for development in painting from another stem.

The blacks in a painting by Manet give us the same kind of pleasure as porcelain of the rarest kind. He could not fail to interpret life in terms of distinction, for his imagination for reality was of the most elevated kind. His mind was so constituted that even if there are commonplace things he could not perceive them, consciousness can only entertain that which answers to itself. The field from which the subject of a picture is taken has nothing to do, of course, with the plane on which the art that interprets it moves. The world which an artist depicts is not so much one that he chooses, as one that chooses him, one into which he is born by the particular constitution of his mind.

In strong contrast to the politeness of Manet's art is the fervour of Degas. It seems that there is no shape that human life can take which does not excite his sympathy. His art is the best example of realism in the true sense. It is life in the actual—as itself the new and strange ideal—and not 'the ideal' that interests him. This realism



*(The property of Messrs.
J. & J. B. B. B. B.)*

"LA LEÇON DE DANSE," BY HILAIRE
GERMAIN EDGARD DEGAS

The Grosvenor House Exhibition of French Art

will not even choose the moment which it will represent, every moment is of such importance. It is not the spectacle of the ballet for instance, that interests him, his art is dedicated to the element of reality in what is artificial. The practising school fascinates him even more than the stage. He cares there for the personality of each dancer even while she surrenders it to the impersonality of her art.

With Cézanne's art we turn sharp off into another world. It is curious that a school should since have arisen attempting to base upon the art of Cézanne its theory that art can be disconnected from human association. The art of Cézanne reflects the humanity of a local world as acutely as the art of Degas. A singular appearance of incompetence characterises Cézanne with this however is coupled a great feeling for architectural plan as the basis of design in painting. And he applied himself to the values perceived in colour relations trying to disengage them from the values imposed by the influences of light and shade. It is always an artist of severe limitations who isolates some feature of art to the extent of providing a motive for an entirely new departure in

the next generation, and it fell to Cézanne to show the way to a new order of beauty in painting.

Every master's work shows three periods: the first, in which a hill is ascended, the second in which the summit is attained—when for the first time execution reflects mental vision without compromise, the third in which the artist has made his home among the very difficulties that once appalled him. In the first the artist frequently surprises himself as well as others, and to this period belong those experiments which in the study of the works of old masters confound the makers of attributions. The work of each of these periods has its special value. It is only in the first that we meet all the intensity of which the artist is capable. But it is in the middle period that he seems to surpass himself everywhere the touch is vital, everything is at a pitch which cannot be sustained. It is in the third—generally the longest period—that the work is most personal, by that time painting has become nearly as natural as breathing, and it is this easiness which often gives work of this stage a charm even where it has become shallow.

Renour was another master whose work con-



"LA TASSE DE THÉ"

(The property of Mons. Adlon)

BY MARY CASSATT



*(The Factory of Monsieur
Bissacraux, Angers)*

"LES MENDIANTS." BY
HONORÉ DAUMIER

The Grosvenor House Exhibition of French Art

tributed to the exceptional importance of the exhibition at Grosvenor House. He loves to take for his subject *Le Génie*. But it is not the dream of romance that burns in her bright eyes; her expression is always old and introspective. The significance of personality defines itself in her expression, but everything else in the picture is rather indefinite, though Renoir has an amazing power of suggesting form through nebulous contour. His colour is beautiful in the white and the blue of his middle period; later it has the power to distress us by a strange unpleasantness of combination.

Apparently as a foil to the nervous art which we have been discussing, the committee hung two works by Ingres in which the coldness and the definiteness of the painter were supremely exemplified. It was this master's peculiar gift, by a slight insistence upon the pattern, embrodering a uniform or a dress to preserve even in the case of a single figure, the effect that the picture was elaborately composed. His painting is so phlegmatic and wears so much the appearance of a glaze that one wonders how the vitality of the drawing survives so impressively. Ingres' colour lacks individuality. In his paintings he achieves most in portraiture. Like his contemporary, the writer Stendhal, he was first and foremost a 'reader of the human heart'. Mr. Collins Baker has recently pointed out how inevitably in art grasp of character accompanies mastery of form rather than genius for colour.

Hanging above the characteristic portrait of *Madame Gonse* by Ingres was a portrait of a lady by Monticelli. In the two names, Ingres and Monticelli, we have the classical and the romantic opposed. Monticelli reads character, not analytically but only sympathetically, and from exterior evidence of gesture and costume. He is

sympathetic towards the note of the bizarre in an unconscious old lady, and by his style alone his sitter for ever plays a part in French romance and becomes to us not like a personage from real life but one from fiction. Monticelli was also represented by *Le Bal*, a carnival piece of the type with which his name is generally associated.

On the landscape side the strength of the exhibition was in the work of Monet and Sisley. In the pictures by Monet we saw his art developing as he discovered truths the knowledge of which has since so profoundly influenced not only landscape but every other kind of painting. We saw him in one picture carrying the greens from the bright trees out into the grey sky, as our eyes carry colour from one object to another; we saw him in fact in this exhibition at his best before



LA BÛCHERONNE

BY FERNAND LEVY

(The property of M^r Bernheim J^r)



*(The property of the
Princess de Polignac)*

PORTRAIT OF MADAME MANET
BY EDOUARD MANET



"FAMILLE DU ITCUR BY
HILKE PUVIS DE CHAVANNES

(From the Rye o Col on)

The Grosvenor House Exhibition of French Art

he attempted a "system" by which to effect the statement of his subtle observations. There was a row of Sisley's canvases, not a whit below those of Monet in their successful capture of the spirit of the elements which is the great contribution of his school to the history of landscape painting. We were glad to see Sisley honoured in England. He was the son of English parents. His friendship with Renoir and Manet determined his style. He often worked in this country, painting on the upper reaches of the Thames, and his wonderful style condemned him here to neglect.

Five landscapes of some importance spoke for the art of Pissarro. It is doubtful whether this painter was ever instinctively an impressionist, as was Manet, who converted him to the movement. For Pissarro impressionism appears to have remained a method; and he sometimes seems to have cared for results for the sake of the method, rather than for the method for the sake of a result.

The influences of the time were charmingly reflected in the art of two women: Berthe Morisot and Mary Cassatt. The exhibition contained two works by the former and one by the latter. Four works expressed the neurotic talents of Toulouse-Lautrec, a painter whose art suggests that he only cared for the hours of artificial light and the world of the *café chantant*, but whose execution was vital with a real if feverish inspiration.

The single work by Puvis de Chavannes, *Famille du Pêcheur*, revealed the daintiness of style which we expect in his smaller pieces—and which, while it pleased the aesthetes, sometimes seemed to thin the thought the painter wanted to express, compromising the austerity of the message he intended.

Gauguin was represented in the exhibition by three works, and Van Gogh by two, but the pictures were not of sufficient importance to make the occasion an exceptional one for studying this final phase of Impressionism.

Other features of the exhibition were some early Corots, a Courbet, three works by Delacroix, and an important Daumier; while the large room contained such a fine collection of sculpture by Rodin that it would require a separate article to deal with it fairly.

We embrace this opportunity of expressing the gratitude of lovers of French art to the Comtesse Greffulhe, president and organiser, to whose personal choice we understand the happy selection of works was due. The kindness of the Duke of Westminster in lending his London house was greatly appreciated; and the committee were fortunate in persuading Monsieur Jacques E. Blanche, the distinguished French painter, to contribute a preface to the catalogue of this very interesting exhibition.

T. M. W.



"JEUNE FILLE"

BY BERTHE MORISOT
(Collection of Mons. Joseph Kestner)



LES JOUEURS DE CARTES
BY PAUL CÉZANNE

Etchings by Ernest D. Roth

SOME ETCHINGS BY ERNEST D. ROTH.

THE recent revival of the art of etching in America is reflected in the prominence given to the work of painter-etchers in New York art exhibitions; and "one man" shows of etchings in the print shops and museums have also encouraged a significant group of artists to take up the art. Prominent in the younger set is Ernest David Roth, six of whose etchings are here reproduced.

Although born in Europe, Mr. Roth accounts himself an American, his parents having emigrated to New York when he was very young. His early life was one of arduous study and toil such as falls to the lot of the emigrant's son. As a youth he worked in a New York art establishment by day and in the evening attended classes at the Academy of Design, having as teacher in etching the late James David Smillie, N.A. For seven years Mr. Roth exhibited as a painter in oils at this Academy's exhibitions and in those of the Pennsylvania Academy. One of his pictures now hangs in the Corcoran Art Gallery, Washington.

Returning later to Europe, he made his headquarters in Florence, and began his career as an etcher. In all weathers, for the last few years, he has haunted the Lung' Arno and the bridges, working assiduously. Now and then he has disappeared, going to Venice, Constantinople, or Germany, and returning with an interesting series of plates.

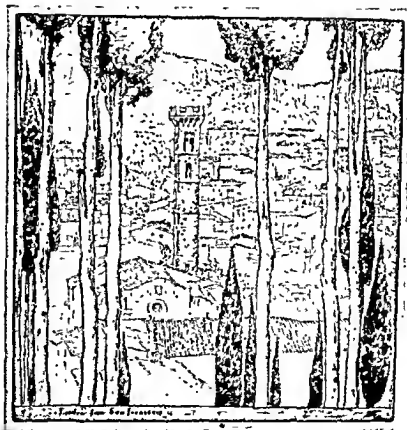
No artist, certainly no etcher, has better caught the spirit of Old Florence than Mr. Roth in the etchings of his Florence set, a fact recognised by the director of the Uffizi Gallery, who recently made a choice of twelve of them for the Uffizi Print Room. Some of the subjects of these etchings, such as the Ponte Vecchio, the Arno and its bridges, the palaces, the views from the Franciscan church at

Fiesole, have become classic, not to say hackneyed. It is no sentimentalist, however, who calls his fine etching of the palaces washed by the Arno, *Grim Florence*, but an artist, whose psychological insight can bring home to us the fundamental austerity, the almost sinister sternness which underlie all things characteristically Florentine.

In developing his plates Mr. Roth does not make use of the three baths in customary use among etchers. His method is to apply the acid, touch by touch, with a feather, blotting paper at hand. By this method, involving almost infinite labour, he is sometimes able to secure as many as twelve values.

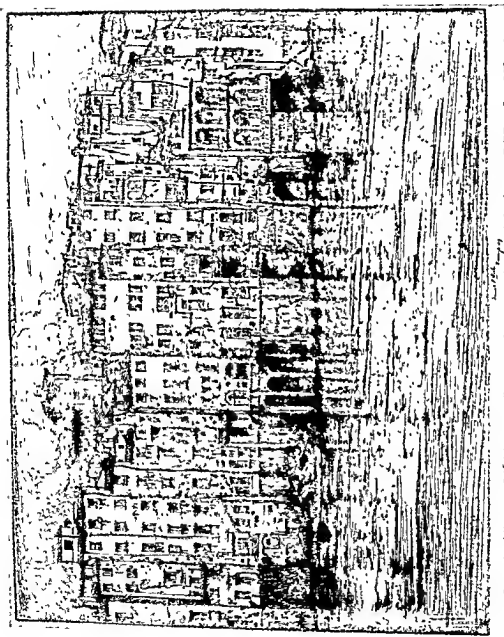
Mr. Roth's work has been welcomed in America as promising well for the future of the art. His conscientious method of treating his plates, his elevation of truthfulness to reality over mere dexterity of needle, his marked individuality and absolute sincerity, are emphasised as being a check to the tendency, so alluring to young etchers, towards those impressionistic and sketchy effects which too often are but a showy disguise for ignorance.

E. MADFEN.

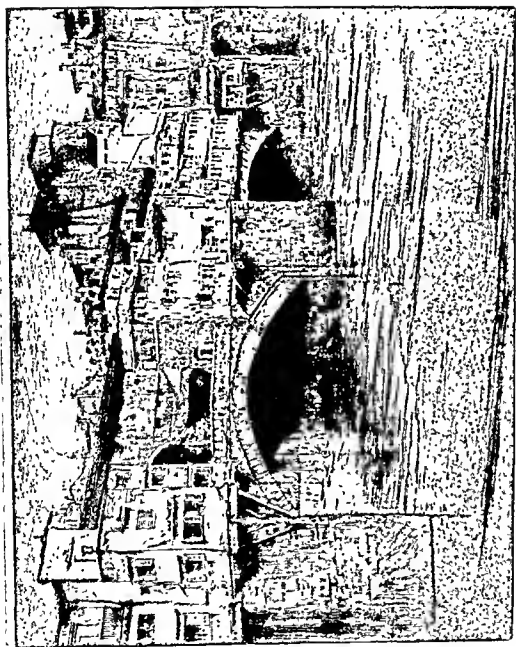


"FIESOLE FROM SAN FRANCESCO"

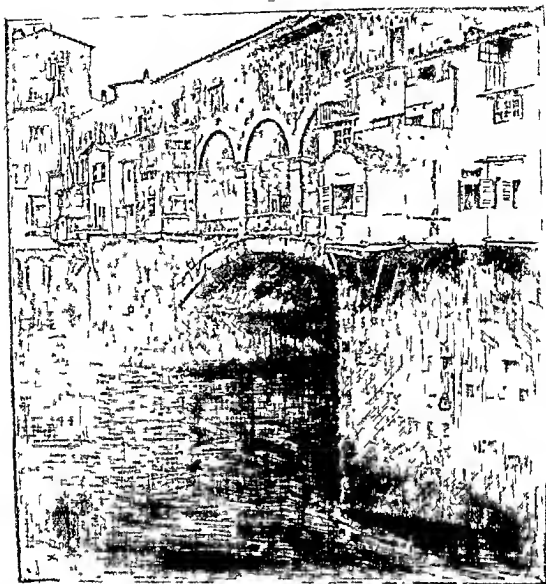
BY ERNEST D. ROTH



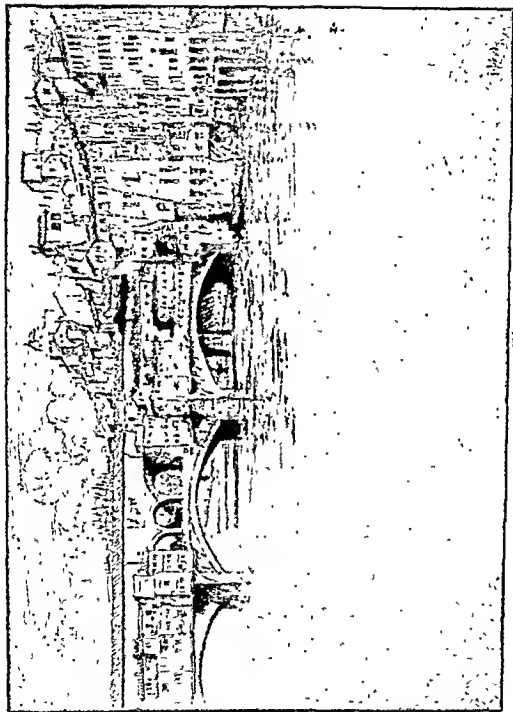
"GRIM FLORENCE." BY
ERNEST D. ROTH



"FLORENCE." BY ERNEST D. ROTH



PONTE VECCHIO—EVENING
BY ERNEST D ROTH



"PONTE VECCHIO--AFTERNOON"
BY ERNEST D. ROTH



A BARNYARD IN WURTEMBERG
BY ERNEST D ROTH

The Woodcuts of Sydney Lee, A.R.E.

THE WOODCUTS OF MR. SYDNEY LEE, A.R.E. BY MALCOLM C. SALAMAN.

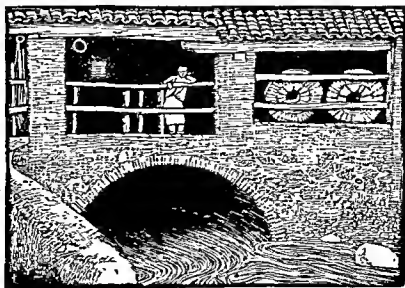
READERS OF *THE STUDIO* will scarcely need to be told that Mr. Sydney Lee is a versatile artist, with a variety of mediums ready to his hand. A painter first and foremost, he skilfully handles the etching needle and the mezzotint-scraper, while he has been one of the most prominent and effective members of the Society of Graver-Printers in Colour. Of his admirable colour-prints from a series of wood-blocks in the Japanese manner I had occasion to speak in these pages last year, when some of them were reproduced (*THE STUDIO*, May 1913); but Mr. Lee is not content to handle the wood only for the purposes of colour-impressions, he is an original wood-engraver in the fine tradition of Bewick, and the black-and-white woodcuts he has already produced may be regarded as notable factors in the interest awakened in the revival of wood-engraving as a vehicle for original expression.

Among the varied activities of the graphic arts in England to-day this revival has attracted a certain amount of attention, mainly through the beautiful, original and poetic work of Mr. Charles Ricketts, Mr. Charles Shannon, and Mr. Sturge Moore, most of which has been done with the view to book-decoration. The movement grew out of the gradual decline of reproductive wood-engraving, which, leaving behind it the splendid triumphs of the eighteen-sixties, when great illustrative artists were content to draw upon the block for such excellent engravers as Swain, the Dalziels, Hooper and Linton to treat with artistically sympathetic craftsmanship—was gradually ousted, through the exigencies of the periodical press, by the photographic process plate. But with artists of originality eager for vehicles of expression, it was not likely that the venerable craft of wood-engraving should be allowed to fall into disuse in this country, especially with the noble example of Auguste Lepère in France; so the material that served immortally the genius of Dürer, Lucas Van Leyden

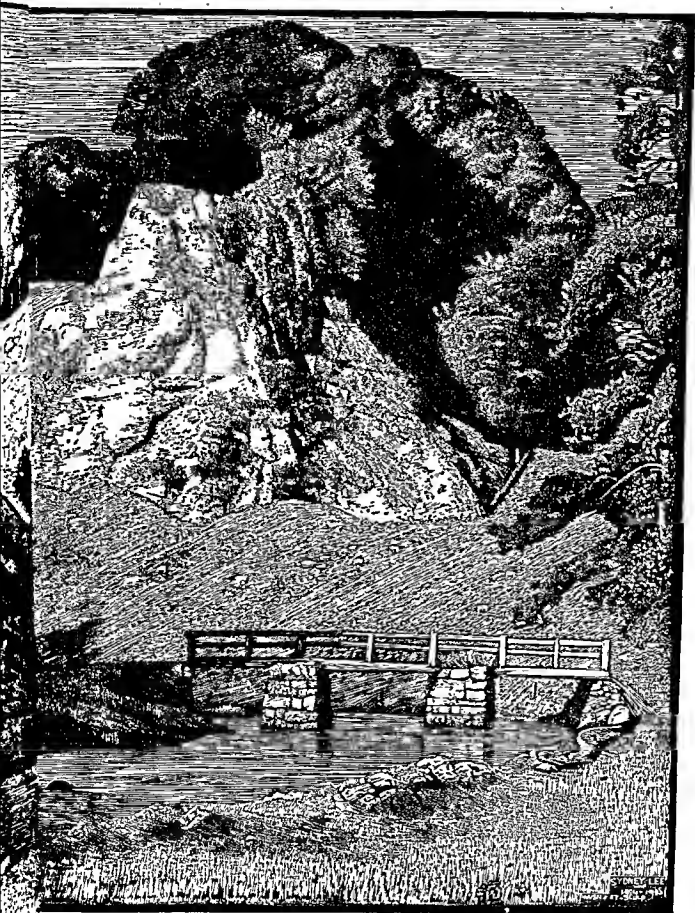
and Holbein, and was responsive to the graphic imagination of Blake and Calvert, and the fertile fancy of Bewick, came once more to the service of original pictorial expression. It is not too much to say that the lovely woodcuts of Charles Ricketts and Sturge Moore are likely to make a new tradition in this expressive art.

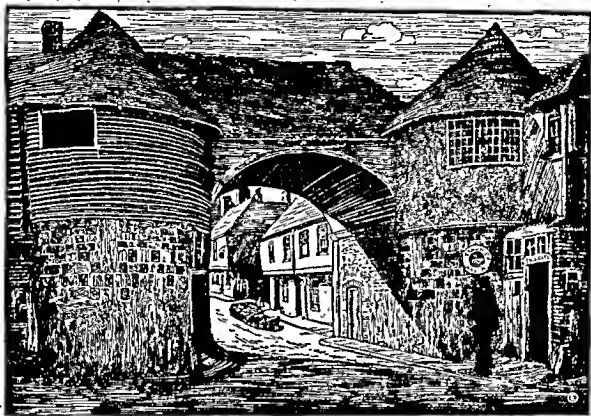
Altogether different in manner and conception is Mr. Sydney Lee's handling of the art; yet I contend that his fine print, *The Limestone Rock*, reproduced here, is distinguished among the best original wood-engraving of our time by not only its pictorial qualities, its design, its well-balanced masses of tone, but by the expressive manner in which the material has been used, the absolute eloquence of the wood itself in terms of black-and-white. Mr. Lee realises that when the artist does his own cutting, as of course he should do, the capabilities of the box-wood block, cut on end of the grain, are for original expression very great. If these be properly understood a result may be produced which is absolutely peculiar to the material—a result that could not be imitated or achieved in the same way by any other process whatever.

In *The Limestone Rock* this claim for the wood-block is admirably exemplified. It could not be a drawing, or a mere reproduction of a drawing. It could, in fact, have been produced only from wood-blocks cut by the artist himself, with full understanding of his material and what can be got out of it. The actual workmanship and method of work are so intimately bound up with the design itself that they could not have been



"SPANISH MILL." FROM AN ORIGINAL WOOD-ENGRAVING BY SYDNEY LEE, A.R.E.





"THE BARBICAN GATE"
FROM AN ORIGINAL
WOOD ENGRAVING BY
SYDNEY LEE, A.R.E.

The Paintings of Hilda Fearon

THE PAINTINGS OF MISS
HILDA FEARON. BY
CHARLES MARRIOTT.

LOOKING at the work of Miss Hilda Fearon, and ignoring for the moment its obvious merits of truth, sincerity and freshness, one is conscious of a detachment other than artistic and a coolness, if not coldness, distinct from that resulting from the preference for cool schemes of colour. Her pictures are, so to speak, a little frosty in their manner. Their characteristic subject—an interior with figures—makes this more apparent. A person of ordinary sensibility coming into a room is aware, almost before he takes in the identity of individuals, of the moral or emotional atmosphere between them. It is hardly necessary to say that emotional, here, does not mean sentimental. There is a common feeling of some sort; something that distinguishes a roomful of people from persons in a room. In a picture by Miss Fearon this common feeling is comparatively lacking; the identity of individuals is more apparent than the emotional atmosphere between them. Even when some family relationship is indicated by the choice of types, her people are "strangers yet." The reason might be lack of sensibility or unusual reserve or coldness of temperament in the painter, but it is probably nothing more than the fact that she is a woman.

This sounds like a paradox, because women are generally warmer and more intimate than men in their reactions to life. But between reactions to life and their expression in art lie all the difficulties and accidents of technique. The saying that there is no sex in art is true, if at all, only of craftsmanship. Art is the expression of human personality, and, allowing that the means of expression are the same for both sexes, it remains broadly true that men are men and women

women. If the means of expression in painting were a natural gift this broad distinction would be as immediately apparent as is the distinction between the physical characteristics—the voices, for example—of men and women. It is the enormous difficulty of the technique of painting that obscures the distinction. In learning their craft both men and women tend to lose, at any rate for a time, their distinguishing characteristics; but, owing to their smaller physical capacity, the temporary concealment of personality is greater for women than for men. Everybody who has come in close contact with male and female art students has observed that the latter are generally more completely absorbed in their work than the former. At a glance one would say that the women are more industrious, but that is only part of the truth. Owing to their greater physical strength the men are able to carry on their work and still keep in touch with their personalities as men and individuals with human interests outside the studio; but, in becoming serious students of art, the women, for the moment, cease to be women.



"GREEN AND SILVER"

BY HILDA FEARON

The Paintings of Hilda Fearon

The difference, of course, is comparative rather than absolute. In art, as in life, both men and women have to find themselves, but for men the recovery is earlier, fuller and more general. Few women indeed, survive the ordeal in painting. The reason why there are fewer good woman painters than writers is not that women are mentally and emotionally less fitted to be painters than writers, but that the technique of painting makes a greater demand upon their physical powers with a consequent relegation, if not destruction, of personality. At rare intervals, however, a woman painter comes through the stress of training with her personality undamaged.

Such a woman painter is Miss Hilda Fearon and it is her rarity and importance that justify what seems like a digression into the subject of sex in art. The remarkable detachment of her pictures is due I think not to lack of sensibility or coldness or poverty of temperament but to the self-sacrificing enthusiasm with which she has embraced the technical side of painting. Her full personality has been held up while she perfected its means of expression. Every serious artist goes through three definite phases that of the amateur, in which there is often a direct though spasmodic and uncontrolled, expression of temperament—in unstinted effusion of personality, so to speak—that of the student, in which the man or the woman is temporarily laid on the shelf and that of maturity, in which the artist and the man or woman are reconciled. Before the artist can be born, the amateur, with his or her easy effusiveness, must die and in Miss Fearon the amateur died very young. But not without leaving interesting and significant records. One picture I have in mind is a water colour of a Cornish farm. In some ways it is almost laughably

bad, but in feeling, in emotional atmosphere, it is obviously the work of a singularly rich and sensitive temperament. As an interpretation of the spirit of place it could hardly be bettered. With other works of the same period it removes any doubt about the fulness of Miss Fearon's personality.

Quite early in life, then, Miss Fearon rose up and strangled the amateur and, at all cost of personality deferred, set herself to master the craft of painting. To her technical progress the pictures reproduced in these pages bear witness better than words. There are no hollow places in her career, no flukes into popularity by the appeal of subject at the expense of workmanship. But what I would insist upon is that the progress has not been purely technical. From picture to picture Miss Fearon has broadened and deepened her channel of expression, adjusted its levels and made firm its banks, and presently the full tide of personality will come flooding in. Exactly when



“ALICE”

BY HILDA FEARON

(The property of W. L. Ashton Esq., of Adelaide)



"THE BALLET MASTER"
BY HILDA FEARON

The Paintings of Hilda Fearon

and how that will happen nobody can say the final reconciliation of the artist and the man or woman being one of the profoundest mysteries of human life—comparable only to the phenomenon of religious conversion. My sole concern is to point out that in these expressions of Miss Fearon as a woman painter we have not yet had the full meaning of Miss Fearon as a woman artist.

'Woman' is insisted on because, though there is no sex in craft, all creative art is a reflection of the creator. Masculine or rather, sexless in execution, the work of Miss Fearon is authentically feminine in conception and outlook. Though, for reasons which I have tried to show, it does not yet give us her full reaction to life as a woman, its emotional indications are very far from being merely negative. Freedom from sentimentality and false romanticism is in itself a positive indication of temperament, and in the pictures of Miss Fearon there are other hints of what she feels about life and nature. A strong

though controlled sympathy with childhood and young girlhood is obvious. In many of her pictures one finds a keen appreciation of immaturity as a positive condition—the condition so beautifully expressed in Mr Clausen's *Primavera* in this year's Academy. A picture like *Vivien* owes part of its charm to the effect of unripeness in the sitter, a quality sought or preserved by the painter and not accidental. A sharp flavour and a slight awkwardness of attitude and gesture are characteristic of all Miss Fearon's pictures of women and girls. I cannot think of a picture of hers—either figure or landscape—that can be called autumnal in feeling. Again in *Alice* and *The Ballet Master* there is expressed unconsciously no doubt a comradeship or freemasonry with the human subjects, something peculiarly feminine

and entirely different from the attitude of such a painter as Degas—though equally unsentimental. One feels that the painter understands the type and its problems. In the choice and treatment of interiors and in landscape there is evident a preference for coolness and clearness for silvery moods, and colour as a sharp note rather than as a diffused glow. The silver, china, glass fruit and flowers in such pictures as *Vivien*, *Green and Silver* and *Afternoon in the Garden* are more than technical excuses—they all help to confirm the feeling that, at the banquet of life, Miss Fearon prefers the cold collation. Indeed *Green and Silver* with its elaborate apparatus of coolness, is almost amusingly apt as a summary of what the painter feels about in material surroundings. Even *Under the Cliffs*, with its reflected sunlight, is cool and bracing in total effect. One is conscious of champagne air, the effervescent "hiss of water, the feel—almost the smell—of newly laundered linen frocks.



"VIVIEN"

BY HILDA FEARON



PORTRAIT OF ALGERNON TALMAGE
FROM AN OIL PAINTING BY HILDA FEARON.



AFTERNOON IN THE GARDEN"
BY HILDA FEARON



UNDER THE CLIFFS

(The gift of J. G. Lye Esq.)

BY HILDA FEARON

The facts of Miss Fearon's career are soon told. She received her first training at the Slade School but learnt her real business as a painter in face of the problems of Nature in the class conducted by Mr. Algernon Talmage at St. Ives. Cornwall. Miss Fearon is a member of the Royal Institute of Oil Painters where she exhibits regularly as also in the International. The recognition that her work has received from the Royal Academy is to the credit of that institution. Last year she had no fewer than three pictures on the line. One of them *Green and Silver* was awarded an Honourable Mention at the International exhibition at Pittsburgh this year and is now touring round other towns in the United States. *The Ballet Master* exhibited in the Royal Academy in 1912 received an Honourable Mention in the Paris Salon of 1913. Her single contribution to this year's Academy *Enchantment* supports in the most interesting manner the idea suggested in this article that Miss Fearon's art is now coming into

the full enjoyment of her emotional powers. To the charm of workmanship is added a charm of sentiment as real as it is free from sentimentality. The picture is in the key of silver and between the girl reader and the listening children there are silver threads of attention so that the meaning of the title is perfectly expressed.

An important gift of pictures has been made to the National Gallery of British Art, Millbank by the Committee of the National Loan Exhibition held at the Grosvenor Gallery in the early weeks of this year. The works presented were purchased out of the proceeds of the exhibition and include the following: *Anra Pavlova* by La Mort du Cygne by John Lavery. *LRV The Angler* by William Orpen. *ARA Arignou* by Oliver Hall. *Donkeys and Kites* by W. W. Russell. *Ma Fi Gya* by a Dancer by Gerald Festus Kelly. *Portrait of a Man* by A. McEvoy. *Lea Bridge* by H. Muhrman and Design for a Fan by Mrs. Mary Davis.

Sketching in Morocco

SKETCHING IN MOROCCO: A LETTER FROM MISS HILDA RIX.

[MISS HILDA RIX is a young Australian artist who like many other artists reared under the Southern Cross has come to Europe to perfect her art. Some examples of her work have already appeared in the pages of this magazine, and our readers will be interested to see the more recent examples we now give and to read the account of her experiences during a visit to Morocco, of which she has brought back many interesting impressions in coloured chalks. Miss Rix had arranged to hold an exhibition of her work at the Ryder Gallery in St. James's Street, London, this October, and the exhibition was to have included the drawings executed by her in Morocco as well as a series done more recently in France, but just before going to press we learned that there was some doubt about the exhibition being held at the appointed time.]

DEAR MR. EDITOR,

I've come right up on to the roof of the hotel to write to you. It seems like a strange dream to be in Morocco again. I am high up near the sky and looking down and around at all this crowded town and peaceful country, now bathed in the orange glow of the setting sun.

To-morrow is big market-day and the "Soko" down there below is a seething mass of people. The country people have come in with their loads, carried for long miles on their backs, or the backs of their weary little donkeys. And to-night there will be huddled groups camped around the faint lights of their lanterns, to be ready to start market early to-morrow morning.

There! The big glowing half-orange of the sun has just dipped behind the mountain's edge to my left, leaving the sky a pinky gold—and the dips

between the mountains are hung in rosy veils. The sky on the horizon's edge melts upwards into a lemon blue—then on to warmer blue in the hollow of the "inverted bowl," and down again in a powder-blue mist to the sea. Above the sea in the sky opposite the sunset is a great band of pink clouds stretching forth and reflecting the happy glow.

Below me, beyond the big garden of this hotel, with its huge palms, bamboos, roses and mimosa all bloom, there is a ceaseless passing up and down of my beloved fairy tale people. To-day there has been a European fête, and a mad rollicking car full of carnival revellers has hurried up the hill below me, laughing and scattering before it to all sides donkeys, Arab men and women.

A party of Arab women have just mounted the hill bearing enormous loads of faggots on their backs; they look like huge snails bent forward to their toil, but nearly all are cheerful and many pretty, beneath dirt and charcoal-dust. Their tired donkeys, also heavily laden, trail slowly behind them. Beyond and below in the twilight of the Moorish cemetery quiet forms are hovering over the graves, tending them noiselessly



"AN ARAB WOMAN." FROM A DRAWING IN COLOURED CHALKS BY E. HILDA RIX

Sketching in Morocco

Oh such a buzz of strange tongues is coming up on the breeze from the crowded Soko and people of the hotel are entering the big gates in ones twos, and threes, for the day is done. I must follow the sun's example and go below for I am keen to make an early start at my work to-morrow.

Enthusiasm is a fine thing but I wonder if the general public realise what miseries an artist has often to undergo. To-day I congratulated myself on occupying a fine strategic position—it was on an elevation that raised me above the throng and there was a row of little shops behind that prevented me being ringed in by a curious crowd. But no sooner had I become deeply engrossed in my subject than a man came and dumped down beside me a revolting heap of animal offal. It would have been unheroic to give up my position because my subject was enthralling but oh the horror of it! My sister very kindly rushed back to the hotel for eau de Cologne and smelling salts to help me to endure the situation.

One has to risk horrible diseases quite often in the East for in the closely pressing crowds there are often visions of smallpox and leprosy—people who have lost noses and eyes from some frightful malady. Then there is always the risk of sun stroke, or getting a chill through staying in the shade. It takes a lot of moral and physical courage and a vivid enthusiasm to carry one through but, thank Heaven, the beauty overpowers the discomfort or nothing would be produced.

At last the blazing sun beating on the offal made the odour insufferable, so, turning to the butcher who had placed it there, I implored him with signs to

take away the offending mass at the same time making great play with my bottles of smelling salts and eau de Cologne. He shrugged his shoulders to show that such a thing meant nothing to him but a kind inspiration dawned on him and he not only removed the offensive heap but sent post haste for an incense burner who swinging his censers filled the tormented air with a delicious perfume.

Having heard so much of the difficulties of working amongst the Arabs because of their religious principles, I am delighted to find that they do not look upon me as an enemy and I am happily overcoming their prejudices and continually finding them doing little graceful acts.



AN AFRICAN SLAVE WOMAN FROM A DRAWING IN COLOURED CHALKS BY E. HILDA RIX



"IN THE HEART OF THE SOKO"
FROM A CHALK DRAWING BY E. HILDA RIX

Sketching in Morocco

Naturally the idle crowds on the market-place surround me, but so engrossing is the task of catching the ever-moving people that one becomes unconscious of the crowds behind, for they never get between one and one's subject. Of course many subterfuges have to be employed to keep the victim unsuspecting, but unhappily some one in my audience invariably recognises my prey and calls to Mohammed or Absalom that he is being captured on paper. Sometimes the said Absalom only looks sheepish, wriggling, alas! out of position, or sometimes completely disappearing. If one feels that there is a resentful spirit growing one gracefully melts away.

Often in the heat of work I am not conscious of the ring of people until with a snap a pencil breaks, and I hear a chorus of gentle groans of sympathy—and when I dropped a pencil the other day, an Arab picking it up and seeing the point was broken whipped out his large knife and sharpened it and presented it to me with a beaming smile. Would that all were as complacent! The other day, coming up from the Soko, I saw two camels stalking superciliously down the hill into the market with huge cases and baskets of dates and oranges. I was delighted to see them because since the war they have not been able to enter Tangiers as the Spaniards hold the roads. So with my bag of ammunition and my big drawing board I followed them. They descended the hill to the foot of the Soko where their master made them kneel to be unloaded. I began my work, and immediately a merry crowd formed around me; but the owner of the camel, a man from the interior, unused to my naughty ways, at once

became agitated—fearing harm to his camel through my "evil eye." So he planted himself in front of the beast, and a friend, looking equally fierce, joined him; the two of them holding out their wide jelabas succeeded in blocking out my entire view.

Well, I looked pathetic for an instant, saying "La, la!" (No, no!). But finding them adamant, I went away amid much heated comment and laughter. Instead of going quite away, however, I made a little detour and returned to that corner of the Soko, but on the other side of the camel, and stood on a two-foot high wall from where I got a splendid view of my game. I proceeded to draw



"A SEATED WOMAN, MOROCCO" FROM A DRAWING IN COLOURED CHALKS BY E. HILDGATE



"FRUIT AND FLOWER SELLERS"
DRAWN BY E. HILDA RIX

Recent Designs in Domestic Architecture

feverishly. Presently the crowd spotted me, and caught on, laughing; this caused the two angry men to look up, and seeing me at it again un-baffled, one of them again placed himself in front of the camel's head. In spite of this and the excitement around me, I managed to get the whole squatting body of the beast. But the owner's rage was at fever heat when my merry audience called to him that I had potted his camel. He jumped up, hoisted the loads on to its hump, untied its folded knees, and prodded it to get up and run.

They ran—but so did I, drawing all the way while running, with a torrent of laughing, cheering Arabs beside and behind me. Oh such fun! I chased them right up the hill, my pencil flying at work, head bobbing up and down—dodging squatting people, and laughing with the joy of the sport as I ran, until my game vanished round the corner up the hill. But I had won my point and got my camel's head, midst cheers and roars of laughter from the crowd of onlookers who had been intently watching my exploits.

The owner's friend who had been so furious before, came behind me and said—"Mizziaan! mizziaan!" which means "splendid."

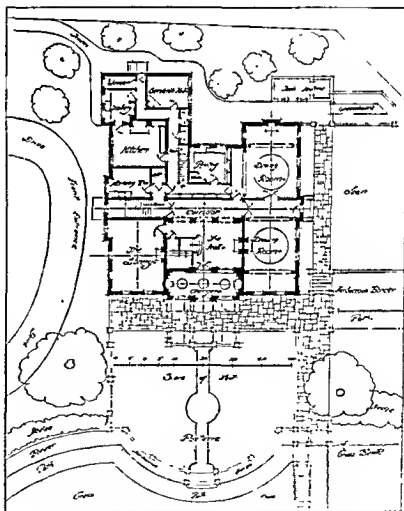
Oh it is an unending feast of form, colour and light. If only one had months here and a big studio to attack big canvases, and gradually entice models to pose for one, as well as doing the moving people on the market-place! I have already succeeded in persuading several splendid types to give short sittings.

I had the opportunity the other day to draw an escaped slave in the tribunal of the French Embassy. If only one could succeed in banishing their fears—what an unending field of work there is amongst these beautiful, dignified people!

E. HILDA RIX.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

TEMPLE HILL House, of which views and a plan are here given, has been recently built on a fine site adjoining the West Heath, Hampstead, from the plans of Mr. C. H. B. Quennell, F.R.I.B.A., for A. M. Muriceles, Esq. The site, notwithstanding its great charm, presented considerable difficulties. First, a very appreciable difference of level had to be overcome, the fall being diagonally from the dining room across to the library. The best view was to the north-west across Hampstead Heath and so away from the sun, but by placing the drawing room on the south-western angle a sunny room was ensured and at the same time it was possible to enjoy the view. The library on

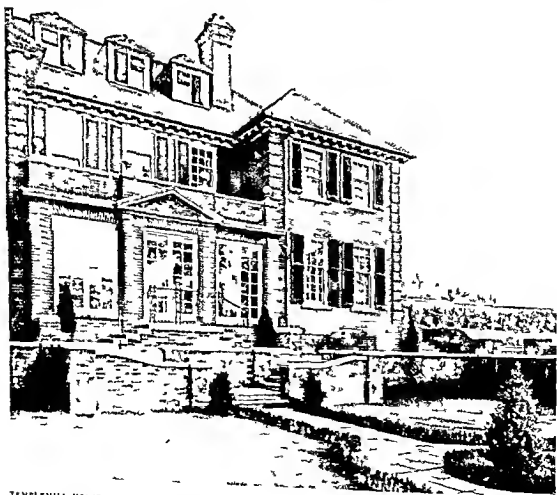


PLAN OF TEMPLEHILL HOUSE, HAMPSTEAD
C. H. B. QUENNEL, F.R.I.B.A., ARCHITECT
(For perspective views of this house see next two pages)

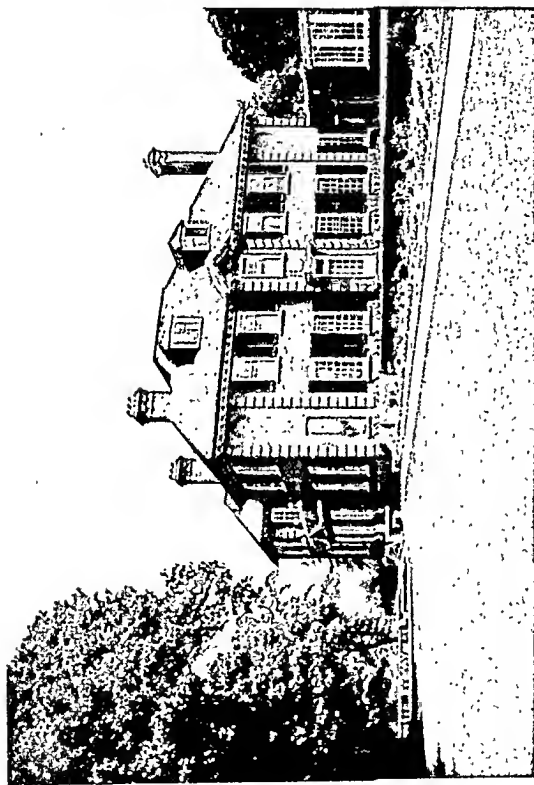
Recent Designs in Domestic Architecture

the north west corner has a splendid outlook and gets the afternoon sun. The entrance on the north side is on a mezzanine about two-thirds of the way down to a billiard room under the library. The cloak rooms and lavatories come again under the morning room. The disposition of the remaining rooms is shown on the plan. Externally the walls are faced with a pleasantly variegated red brick and the roofs covered with red tiles: the elevations are simple in character and carry on the eighteenth century traditions of Hampstead. On the west side steps lead down to a terrace which again leads to a formal parterre with balustraded walking around it. The gardens which have been designed by the architect, are hardly forward enough to show well in a photograph here, but all the fine trees on the site have been saved and it is difficult to realise when in the garden that Charing Cross with its bustle is only just a little over four miles away.

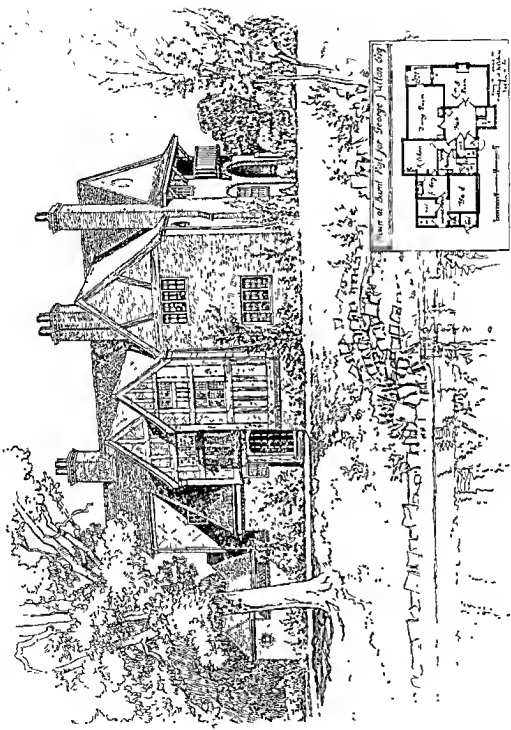
The house of which an illustration is given on p. 44 has been erected from the designs of Mr Sydney R. Jones of Leek Wootton Warwick and Mr Holland W. Hobbiss, on a site at Burnt Post on the Stoneleigh Estate within two miles of Coventry. This house is one of a number that have been built or are in the course of erection wherein an attempt has been made to foster and advance the building tradition native to the locality. The large estate upon which operations are progressing has for its centre that well known example of mediæval and renaissance architecture Stoneleigh Abbey, the home of Lord Leigh. All round about this Midland country side are to be seen many examples of old houses and colleges that bear witness to a time when local needs and ideals were expressed through the medium of the building crafts. But in more recent days new ways have prevailed and this district in connection with other countless acres of woodland and the



TEMPLEHILL HOUSE, HASTEDS



TEMPLEHILL HOUSE, HAMPSHIRE
C. H. B. QUENNEL, ARCHITECT



HOUSE AT BURN'T POST, NEAR COVENTRY
S. R. JONES AND H. W. HOBBISS, ARCHITECTS

Recent Designs in Domestic Architecture

has been threatened with the relentless advance of the speculative builder and the insincerities and conventionalities of villadom. So those who have the æsthetic welfare of this fair district most at heart are intent on preserving its natural amenities, and at the same time are endeavouring to bring into being an architecture in harmony with the natural environment, hoping to advance the truth that the art of building has a higher mission to serve than that of ministering only to material needs. The house illustrated has been planned to provide simply and conveniently the required accommodation, consisting of an entrance hall of comfortable size that gives access to the living and dining rooms, with the usual offices facing towards the north and east. The joists and beams of the hall are exposed to view, and the walls are panelled; folding-doors divide the hall from the living-room, and may, on occasion, be opened back to combine the hall and living room in one. At the south-east corner of the building is a loggia which can be entered from the dining-room or living-room. On the upper floor are five bedrooms, a sleeping balcony over the loggia, a bathroom, and other conveniences. The walls are built of bricks of good and varied colour, obtained near the site, with half-inch mortar joints. The main roof runs from end to end of the building, and from it

spring the gables, some of which are framed in oak, pegged together, and the spaces between the timbers filled with brickwork arranged herring bone fashion. In this a debt to local tradition is owed, as also in the diaper brickwork, and the inspiration for the brick string courses.

The same architects are also responsible for the design and erection of the pair of cottages at Leek Wootton (below). Here the problem was to erect cottages of reasonable appearance and ample accommodation for an economical outlay. The number of rooms required in each cottage, as revealed by the plan, will be seen to amount to a large living room, comfortable parlour, wash house, larder, coals, covered yard, with three bedrooms over. The cost of the pair was to come within £500, and this was accomplished. Here again local materials were used, bricks from a yard two miles away and stone quarried and worked within sight of the building.

The house at Liphook is a typical example of the work of Messrs. Unsworth and Triggs of Petersfield. It occupies the site of a group of derelict cottages on the high road to Portsmouth. These cottages were demolished and the stone masonry and tiles re-used in the construction of the new house. A stone flagged walk flanked by herbaceous borders leads to the open porch on the



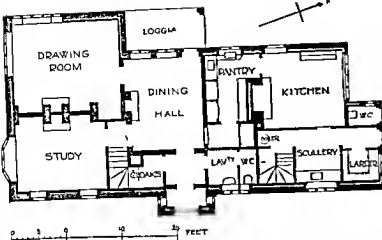
PAIR OF COTTAGES AT LEEK WOOTTON, WARWICK, FOR SIR FRANCIS WALLER, BART.

SIDNEY A. POLES AND RYLAND W. HORRILL, ARCHT.

Studio-Talk

pursuit of artistic activities. Such a result was of course inevitable, for when the grim spectre of war makes its appearance the arts and crafts of peace recede for a time into the background and so stupendous is the conflict in which the great nations of the old world are engaged that its effects are being severely felt in neutral countries, even those remote from the war area. Great however, as is the evil which has befallen the profession of art in common with many other pursuits, it is slight compared with the

horrors which have attended the movements of our enemy in the north west of Europe. We in Britain have reason to be thankful for the effective protection of our shores by our maritime forces,



GROUND PLAN OF HOUSE AT LIPHOOK, HANTS.
G. UNSWORTH AND INIGO TRIGGS ARCHITECTS

east side of the house. In a small country house of this character it is an economy in planning to arrange the dining room in a central position, and thus the house has no passages whatever on the ground floor. The staircase has been devised around a central cupboard for the display of china. There are five bedrooms and a dressing room with bath room and housemaid's cupboard on the first floor. The gardens have been laid out in conjunction with the house, their principal features being a sunk water garden on the south side of the house with pools fed by rain water. Messrs Unsworth and Triggs were responsible for the planning of the gardens as well as the house.

STUDIO-TALK

(From Our Own Correspondents)

LONDON—One of the dire results of the great war which has descended upon Europe like some vast and overwhelming volcanic eruption is its paralyzing effect on the



PORTRAIT OF MISS C.

(Anglo-American Exposition, Shepherd's Bush)

BY W. M. CHASE

Studio-Talk

without which we should most certainly have known what it is to have a hostile army in our midst, and worse even than that, might have quickly found ourselves on the verge of starvation through the cutting off of supplies.

A suggestion made by the art critic of "The Globe" that the methods which Germany and Austria have used to widen the market for their artistic productions and to secure a public for their manufactures is well worth our study and well worth adapting to our particular needs will, it is hoped, not pass unheeded. He refers, of course, more particularly to the applied or industrial arts in which those countries have made very great progress during the past dozen years or so. Thoroughness has always been the keynote of

German organisation, and the campaign on behalf of its "Kunstgewerbe" has been very carefully planned, no expense being spared to ensure its efficiency. But this organising capacity of our enemy has not been confined to industrial art; for many years past there has been in existence an influential organisation—the Allgemeine Deutsche Kunstlergenossenschaft—which has branches in all the principal art centres and keeps a sharp eye on the interests of German artists; and since 1907 another society—the Gesellschaft für Deutsche Kunst im Ausland—has been taking active steps to further by various means the exploitation of German art of all denominations in foreign countries. With this organisation, which has its headquarters in Berlin, most of the important art societies of the Fatherland are affiliated, and during the past three or four years it has directed its attention more especially to the western hemisphere. The Imperial Arts League, with

a membership comprising artists of all ranks, would do well to pay heed to German propagandist methods, and if only an energetic campaign is prosecuted there should be a good time for British art in the future.

Mr. Wm. Chase's *Portrait of Miss C.*, reproduced on page 46, and *In the Dressing Room*, by Mr. L. Kronberg, reproduced below, should have been included with the illustrations to the article on "American Art at the Anglo-American Exposition" which appeared in our last issue, but had to be omitted owing to a delay in hearing from the artists. We are now glad to make good the omission, these two works being among the items of note in the interesting assemblage of pictures at the Exposition.



"IN THE DRESSING-ROOM"

(Reproduced from *American Artist*, No. 34, April 1914)

BY L. KRONBERG



THE RELENTLESS SEA

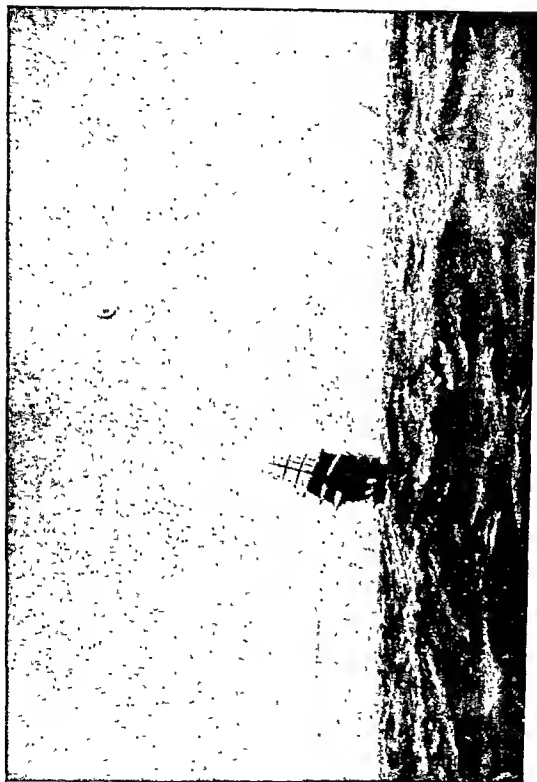
BY CHARLES D. TRACY

Mr Charles D Tracy who has recently held an exhibit on of sea paintings in London has devoted himself to the study of the movement of the billows in the deep seas which have for obvious reasons always remained neglected by artists. He thus makes a distinctly individual contribution to marine painting. He is aided in this analytical attention to the character of heavy wave formation by a profound sympathy with nature in its lower aspects. Throughout his life in many voyages, in every kind of craft he has been in the closest contact with his subject. It is only recently that his prolonged study is resulting in large pictures for exhibition. These have not failed to make the appeal which finely observed truth makes to the lover of nature. Mr Tracy's art has met with much success in America as well as on this side of the Atlantic.

There are abundant proofs that the artists of this country are by no means indifferent to the urgent needs of the nation arising out of the great war. We hear of many having joined either the Regular forces or the Territorial arm of the Service. At the Chelsea Arts Club especially there is no lack of military ardour. Several of its members have joined the regulars for service in the field

while a considerable number have with members of other professions formed themselves into a corps for the purpose of acquiring such training as will fit them for service in the defence of the country. Many artists moreover have been enrolled as special constables, and among them a distinguished Royal Academician may be seen doing his daily round as a sub-inspector in the West of London.

After what we had heard about the ruthless destruction of Louvain by the German forces, the report that the British French and Russian pavilions at the great Book Exhibition at Leipzig had been destroyed by fire did not occasion very great surprise but it was comforting to learn that part at all events of the British section had been saved by the forethought of Mr Willbore Smith the Commissioner representing the Board of Trade who on the eve of the war took prompt measures for the removal and safe keeping of certain of the exhibits including some priceless documents which had been sent over on loan. Some week or more after the report of the fire appeared in the daily papers a letter was quoted from an Englishman who had in the meantime come through Leipzig and seen the British pavilion intact so that there is at least a hope that the first report was unfounded. This hope was



"OUT OF THE NIGHT"
BY CHARLES D. TRACY

strengthened later by a statement quoted from a German journal the "*Kölnische Zeitung*" denying that any of the pavilions had been destroyed, but up to a late date of last month the Board of Trade had had no intelligence one way or the other

We regret to announce the death of Mr J D Innes at an age considerably under thirty This young artist, whose name is associated with the New English Art Club and who had come in under the influence of Mr Augustus John, had already in his turn become a leader among his immediate contemporaries in landscape painting His exceptional sense of colour and the refinement of his design were acknowledged on every hand

Particulars have reached us concerning an interesting competition in connection with the mural decorations of the new Commonwealth of Australia building 'Australia House' in London In all twelve paintings are required The sketches are to depict incidents in Australian history, or features of Australian scenery or of Australian productive activity The competition is open to all artists born in Australia, or who have lived in Australia five years and upwards, or who are now resident in Australia The sketch designs must be forwarded to the High Commissioner's office London, not later than January 15, 1915, and will be judged by a committee appointed in London Prize winners will receive commissions to paint pictures at the following prices Group I, two pictures at £1100 each, Group II, two pictures at £1200 each, Group III, one picture at £600, two at £400 and two at £250 each Further details may be obtained from the High Commissioner for Australia, 72 Victoria Street, S W *

We have pleasure in introducing to our readers two young devotees of the graphic arts whose work, as will be seen from the examples we reproduce, is worthy of close attention First there is Miss Katharine Richardson, one of the increasing band of artists whose efforts are directed to the exaltation of lithography as a means of expression Miss Richardson, whose work has been seen of late at the exhibitions of the Benefielder Club as well as those of the Arts and Crafts Society and elsewhere, is a conscientious and painstaking worker, and it is interesting to note that her prints

are wholly the product of her own mind and hand, the assistance of a professional printer being dispensed with She studied lithography under that accomplished exponent of the medium, Mr F E Jackson, at the South Western Polytechnic, Chelsea

Mr Cynl Spackman's career as an etcher has only just begun, but the print we reproduce augurs well for his future He is practically self taught, the only guidance he has received being that which he has derived from a close study of the work of great masters He acknowledges his indebtedness more especially to the etched work of two notable modern exponents, the late Sir Alfred East and Mr Frank Brangwyn, but as he says, and as is quite clearly shown by his work, his aim has been from the



* THE KASHMIRI SHAWL. FROM AN ORIGINAL LITHOGRAPH BY KATHARINE RICHARDSON

* We have since heard that this competition has been postponed indefinitely and that the terms may be revised before it is re-announced.



"LAMPLIGHT" FROM AN ORIGINAL LITHO-
GRAPH BY KATHARINE RICHARDSON

beginning only to learn and not to steal from them Mr Spackman was an architect prior to 1910, when he took up painting, and it was not till two years later that he started etching. He has exhibited at the Royal Academy in London, the Carnegie Institute Pittsburg and in other exhibitions here and in America. He was born at Cleveland Ohio, of English parents but for some time past has settled in London

We reproduce among our supplements this month a wood engraving by Mr Brangwyn entitled *Alms houses Dymude*. This place, spelt in Flemish Dymuyden lies in the province of West Flanders some thirteen miles or so south east of Ostend and it must therefore have been if not actually at any rate very near to being the scene of the fighting in Belgium that heroic country to which our hearts go out in deepest sympathy and admiration. This wood-cut entirely characteristic

of the distinguished personality of the artist, shows also an important and very striking feature of Mr Brangwyn's talent—the power he possesses, with all his versatility, of adapting himself completely to the medium of expression, or to put it another way, of subjugating the medium legitimately entirely to his will. So that in all the multitudinous branches of art and in all the varied technical processes in which he practises we find working always as to the manner born, and particular engraving using to the full the resources of the wood-cutter's craft and true to the expression of a subject nobly and profoundly conceived.

Mr Johnstone Baird, though now a denizen of London, hails from Ayrshire and has lived his life in Glasgow. Before entering on his career as an artist he practised for some time as an architect relinquishing that profession al-



"THE STORM"

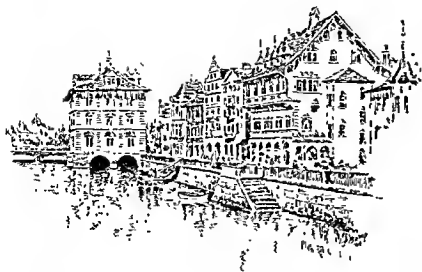


"ALMS-HOUSES, DIXMUDE, BELGIUM."
AN ORIGINAL WOOD ENGRAVING BY
FRANK BRANGWYN, P.R.D.A. A.R.A.



"ALMS-HOUSES, DIXMUDE, BELGIUM."
A. C. STALL, WOOD ENGRAVER
FRANK BRANGWYN, P.R.B.A., A.R.A.

Studio-Talk

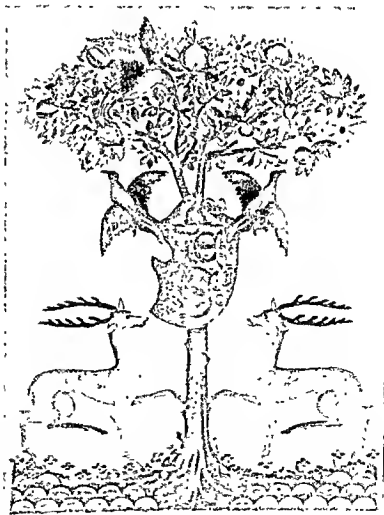


"THE RATHAUS QUAY, ZURICH" FROM A PEN DRAWING BY JOHNSTONE BAIRD

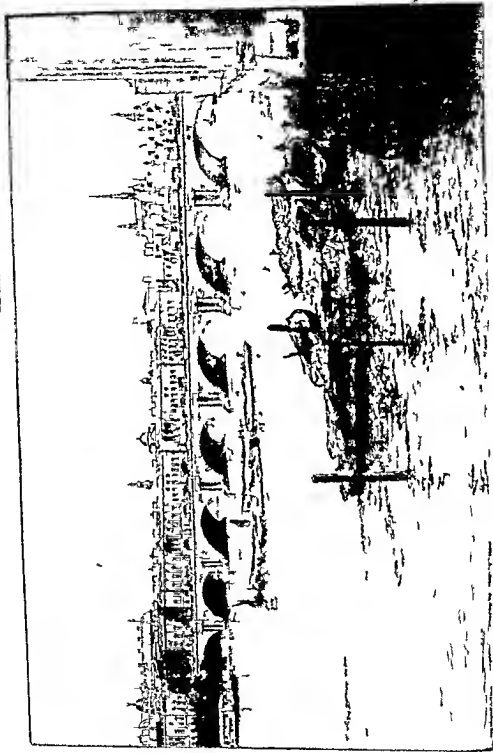
years ago on account of illness. Mr. Baird received his training as an artist at the Glasgow School of Art under Mr. Fra H. Newbury, the able director of that renowned institution, and he also studied under Prof. Jean Delville at Brussels. He has travelled much in all parts of Europe, and many Continental cities have furnished him with motives for his compositions in the various mediums he employs — pen and ink, etching, drypoint and water colour. Of late London has claimed the chief share of his attention, and his plate of *Waterloo Bridge* has been selected as showing how admirably he has employed the medium of etching to render a view which has attracted innumerable artists.

The embroidered panel reproduced on this page was executed by Miss B. M. E. Kay of Minchhead, from a design by Mr. J. E. Dixon-Spain, architect. Miss Kay is not only an expert embroideress but has a remarkable gift for colour. The

general scheme of this panel was planned by Miss Kay as "dull golds to browns, greens from gold to emerald merging into touches of peacock blue, and through amethyst blue to touches of rich purples, merging again into browns with perhaps a thought of dull madder or pomegranate." Miss Kay has realised her scheme in luscious, liquid colouring, full of romantic feeling. The tree, with its fruit and birds, is suggestive of Arthurian scenery. The



EMBROIDERED PANEL. DESIGNED BY J. E. DIXON-SPAIN, EXECUTED BY MISS B. M. E. KAY



WATERLOO BRIDGE FROM AN
ETCHING BY JOHNSTON L BAIRD

Studio-Talk



PORTRAIT BUST OF H.R.H. THE DUKE OF CONNAUGHT
BY FREDERICK LESSORE

stags are worked solidly in browns and golds of the palest hues, the foliage in varying greens, the fruit in subtle reds, purples and madders with trunk and branches in bronze greens, and the little rich flowers in divers hues.

Mr. Frederick Lessore recently returned from Canada, where he spent about nine months holding exhibitions of his sculpture in the principal towns of the Dominion. Two of the busts included in these exhibitions—those of Lord Mount Stephen and Lord Strathcona—have been reproduced in these pages early in the present year with a report from our Montreal correspondent, and we now give an illustration of his bust of the Royal Governor-General, which was modelled by the sculptor at Ottawa. The colossal bronze statue of Lord Mount Stephen which the Board of the Canadian Pacific Railway commissioned Mr. Lessore, to execute, has been erected in the new terminus of the railway at Montreal as a memorial to their first President. Mr. Lessore's exhibitions were visited by a very large number of people and called forth many expressions of appreciation.

GLASGOW.—Without venturing to say that there is to-day a younger school of painters at Glasgow likely to startle the art world as forcibly as did the impressionists a generation ago, it may safely be affirmed that there is in this second city of the British Isles a group of young artists vigorous and independent in thought and effort, ready to court public opinion without being unduly depressed if it be adverse. There is encouragement in contemporary success, time is on the side of the group, and the gods have the possibilities in their keeping. If common aim was the only or chief bond that held the impressionists together, even this is not apparent among the later enthusiasts, whose methods are as dissimilar as if their purposes were antagonistic.

Individuality, a characteristic common to Glasgow men, both in the Fine and the Applied Arts, is a quality that leadeth not always to immediate success. In versatility also, there is risk of missing public favour, more readily secured by the artist



"PERSEPHONE" (OIL)

BY W. M. PETRIP

with one subject the specialist of one idea. The young individualist may lack a following his pictures may overcrowd his studio may be rejected by Committees of Selection or badly hung at exhibitions but with supreme unconcern he pursues his art. The history of art teems with examples of men who painted ahead of their time finding consolation for contemporary neglect in unflinching belief in themselves. Public opinion may be no more discriminating to-day than in the time of Rembrandt and Merjon nor was earnest pursuit of art limited to the great Dutch and French periods.

The Glasgow School of Art is the Alma Mater of most of the younger Glasgow men. It would be difficult in a sentence exactly to define the system of training pursued at this renowned art institution or to explain the power of attraction it exercises over the alumni long after the period of training is over but it is abundantly evident that the curriculum or atmosphere conduces to a measure of individuality in the students in stead of suppressing it as so many academic institutions appear to do. The Director of the School a man of boundless energy and purpose has broadened the basis to such an extent that nearly every teacher of art in the wide district to which it forms a centre, comes now directly within the range of its influence.

An artist who paints in oil, tempera, pastel and water colour models in clay and wood, chisels in stone and marble fashions in silver works in landscape portraiture and in the realm of imaginative study plans, builds and decorates house and studio digs, trenches and cultivates the garden competes for and executes decorative schemes of importance the while conducting a class on colour at the School of Art may surely be claimed as a busy many-sided artist which W. M. Petrie assuredly is. He has the double disadvantage in the struggle for success of a nature unduly shy and retiring and a mind severely critical of his efforts thus no work is permitted to leave his studio that falls in any degree short of the high standard set by

the artist. Like Whistler time and cost do not count with him he is the very soul of artistic honour and were he carving the smallest detail on a vase for a lofty stele, it would be as scrupulously executed as an ornament to be placed on the eye level, for the spirit of the old Greek artists dwells again in Petrie. He may not yet have discovered his right medium though he works with great facility in many. The movement for a National Theatre or Opera House may be rational and urgent, but should there not be more regard paid to struggling genius in art? It is not enough to purchase the works of successful artists for permanent public collections, a process in which the trick of manoeuvring sometimes outbids the claims and considerations of art.

Amongst portrait painters William Findlay is rapidly earning a deservedly high position. To culture in draughtsmanship, acquired at the Glasgow School of Art, he adds the Romanticism



PORTRAIT

BY WILLIAM FINDLAY

Studio-Talk



"JEAN AND JOHN (CHILDREN OF JOHN MARTIN, ESQ.)"

BY WILLIAM FINDLAY

of the French method, a quality that recently placed him in the front amongst the artists who competed for the honour of completing the mural decoration in the Glasgow Civic Banqueting Hall. It was a happy idea to entrust the decoration of the twenty-seven remaining panels to the younger Glasgow men; it may help to discover decorative talent worthy to rank with that already represented by the work of Alexander Roche, E. A. Walton, John Lavery, and George Henry.

If pastel as a medium be not unpopular with artists, there is a widespread belief in its impermanency on the part of the public. While some of the greatest artists have shown but a fleeting fancy for it, demonstration of its particular charm of expression has been made again and again, and an eminent Belgian authority makes bold to say, that with ordinary care, chalk is less liable to affection by light and temperature than oil and water colours. One at least of the large civic portraits at Glasgow, painted in oil on special

canvas, is developing an intricate texture of cracks never contemplated by the artist, while certain water-colour drawings in the permanent collection have lost much of their original colour charm. Exhibition committees practically ban pastel drawings, when insisting on gilded frames as a passport of admission, and then showing but scant courtesy when hanging them.

In view of all this, there is no lack of determination on the part of a young artist selecting pastel as his particular medium and all but confining his attention to it, as G. G. Anderson does. The medium exactly suits the idea and temperament of the artist, and the artist adapts his method to the medium, making the utmost use of its possibilities, and minimising its limitations. He loves the medium as he loves his art, his treatment is extremely natural, yet individualistic, his effects spontaneous and somewhat original. He divides his attention between landscape and portraiture; strong in composition and keen in colour sense, his land-

Studio-Talk



"AUTUMN ON THE VOLGA"

BY E. N. STAKHIEVA-KASHIRADUNOVA

MOSCOW.—From time to time there have appeared in the pages of THE STUDIO accounts of the doings of various Russian painters of the modern school, chiefly in connection with the periodical exhibitions of such societies as the "Soyouz," as the Union of Moscow Artists is called for short, the "Mir Isskousstva" (World of Art), the "Peredvishniki" or Wanderers, and other groups, and not long ago the Italian art critic, Signor Pica, in an article on three of its leading representatives, traced in an interesting manner the development of the forces which have been at work in establishing this modern school. But while the names of such artists as Michael Vroubel, Valentine Seroff, Konstantin Somoff, Ilya Répine, Vasnetsoff, Leo Bakst, Kustodieff Bilibine, Igor Grabar, and a few others have thus become familiar to art lovers in the west of Europe and elsewhere beyond the boundaries of Russia, there are many

other Russian painters whose works though enjoying great popularity at home are almost wholly unknown abroad. To this band belong, besides the artists whose pictures are reproduced in the accompanying illustrations, Konstantin and Vladimir Makowsky, N. I. Verkhotouroff, F. P. Ryznichenko, N. I. Kravtchenko, A. Buchkuri, J. Schmidt, N. V. Rozanoff, N. M. Fokin, A. F. Maximoff and numerous others. Most of them ought to be described as out-and-out realists with a penchant for depicting scenes and incidents characteristic of the country, and it is, perhaps, for this reason that

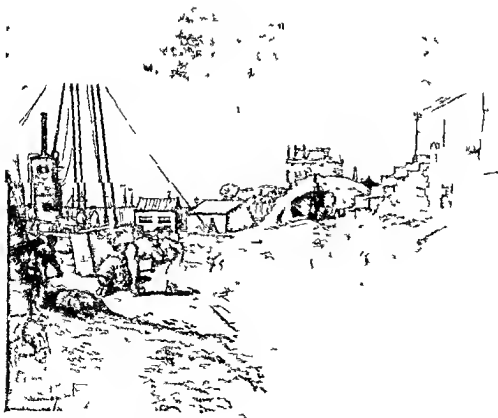


"A FORGOTTEN CEMETERY OF THE OLD BELIEVERS, KEMI" BY CLARA F. REIDIER

artistic works are inspected and confirmed by the Academy of Arts in St Petersburg and it is possible that in this case the Academy will not consent to the choice of the Committee

AMSTERDAM —Early in June an exhibition of original etchings by Mr Jan Poortenaar was held in the galleries of Messrs Frans Ruffa and Sons in the Kalverstratt. Though still a good way off thirty Mr Poortenaar has already reached a position of prominence among the rising generation of Dutch painter etchers and the fact that so far as this branch of his work is concerned he is entirely self taught lends additional interest to his achievements. He is an indefatigable worker and his plates now number something like a hundred showing a wide range of motives and a considerable diversity of technique. The exhibition in question comprised more than fifty including all his recent essays and not a few of these bore titles denoting a sojourn of some duration in England. Mr Poortenaar has in fact spent a considerable time in London, where

his etchings have been on view in more than one exhibition recently, and some of the most attractive of his proofs have been inspired by such famous sights of the great metropolis as Westminster Abbey, Waterloo and Westminster Bridges, Trafalgar Square, and Westminster Cathedral. Cornwall too with its rocky coast scenery, has lured the artist, and the plates on which he has recorded his impressions of this remote corner of England show that his eye is susceptible to nature's beauties under the most varied aspects. Nocturnal effects seem to have had a special fascination for him, and the etchings in which he has essayed to render such themes are among his most successful efforts. The majority of his etchings however have been done in Amsterdam and its vicinity, and in some of these—such as *Western Viaduct* and *Under the Viaduct*—one discerns a certain affinity—as regards subject at all events—with the etched work of Brangwyn. But though Mr Poortenaar has learnt much from the masters—Rembrandt and Seghers more especially—the personal note is, even at this early stage of what promises to be a fruitful career



BUILDING A VIADUCT AMSTERDAM

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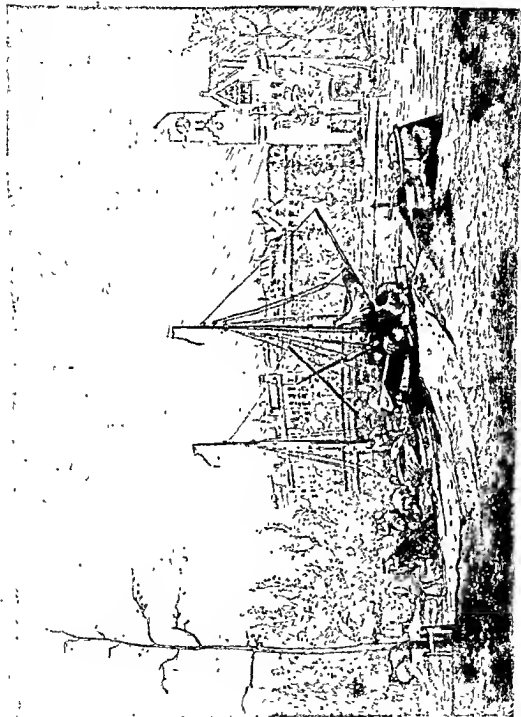
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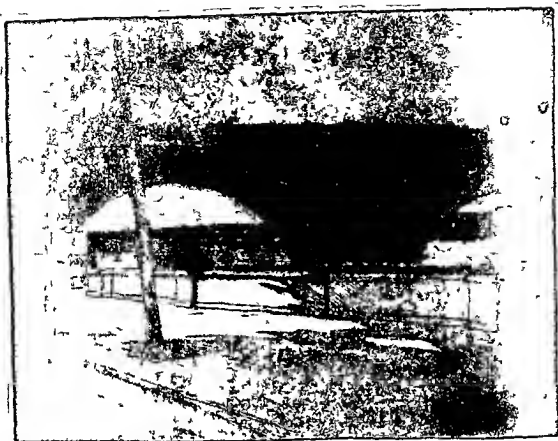


"BUILDING A VIADUCT AMSTERDAM"

FROM AN ETCHING BY JAN POORTENAAR



"UNLOADING SAND." FROM AN
ETCHING BY JAN POORTENAAR



WATERLOO BRIDGE LONDON

FROM AN ETCHING BY JAN POORTENAAR

an ever present attribute of his work and it is this which in conjunction with his varied methods of treatment has gained for him the appreciation of connoisseurs and critics. It should be added that as a painter also Mr Poortenaar has given proof of his artistic capacity

have resisted the onward rush of the invading armies has evoked the admiration of the whole civilised world while equally universal has been the horror aroused by the brutalities and winton destruction wrought by the soldiers of a nation which has always so loudly boasted of its "Kultur

BRUSSELS—The photographs of Victor Rousseau's busts of the King and Queen of the Belgians from which our reproductions of these fine pieces of sculpture have been made, were addressed to us from the Belgian capital by our esteemed correspondent, Mons Fernand Khnopff, only a few hours before the city was invaded and occupied by the German Kaiser's armed hosts and since then up to the time of going to press we have been without any intelligence of Mons Khnopff. The tragic events of the past two or three months invest these works of art with a quite peculiar interest. The heroism with which the Belgians, under the leadership of their valiant King and encouraged by his Royal Consort,



'HERMITS' (SCREEN) (Imperial School of Art Tokyo) BY SOGA SHOHAI

alterations he made in the composition of the picture and in the pose and form of the Kwannon. He was nearly three years at the picture. The work shows his originality in attempting to express the light of mercy in the upper world in contrast with the shadowy darkness of the lower world.

Hogai's *Eagle* in monochrome, a monstrous bird perched on a rugged branch of a pine tree, its fierce eyes fixed and its wings half spread as in the attitude of darting after its prey, attracted much attention. Those fierce eyes—yet with some mysterious vagueness about them—are fixed, though not on any tangible object. The look, attitude and all gave almost an uncanny feeling to those who looked upon the picture. This was drawn by Hōgai for Prince Ito when the latter became the first Premier of Japan. It was presented to him mainly for the purpose of enlisting the Premier's sympathy for the establishment of the art school, for which Hōgai laboured so hard, though he did not live to see it actually started, having died only a few months previous to its opening.

In *Moonlight Landscape* by Hashimoto Gahō, the artist seems to have risen far above the ordinary realm of Japanese painting. It is indeed one of the masterpieces of that great artist. *The Chickens and Cherry Tree* by Kawabata Gyokushō has a

charm of its own. As mentioned in my notes on the school published in a recent number, these two last mentioned artists have done so much for the school and for the art world in general that their *monjū* recently presented to the school the bronze busts of both of them, which now stand in the garden where they loved to teach and guide the young students of art.

The section of *yoga* (western styles of painting) was no less interesting. It enabled one to trace the general growth of oil painting in Japan. There was a picture of a harbour and of the Oigawa by Shiba Kokan, who is popularly

looked upon as the first Japanese oil painter. Two oil landscapes by Nagata Zenkichi, several pictures by Charles Wiegman, a correspondent of 'The Illustrated London News,' who lived in Japan for the last thirty years of his life and gave lessons in oil painting in Yokohama, and by Antonio Fontanesi, who was employed by the Government to give instruction in oil painting, looked very interesting beside those of their pupils Kunizawa Shinkuro, Goseda Horyu, Takahashi Yuichi, and others. It was interesting to find a water colour painting by Prince Tokugawa Keiki, the last of the Shoguns. The section also included works by Nakamura Seijuro, Harada Naopro, Yamamoto Hōsui, Asai Chu, Ando Chutaro, Honda Kinkichiro, Goseda Yoshunatsu, Watanabe Yuko, Matsuoka Hisashi, and Kawamura Kiyoo.

The exhibition lasted only for three days, and most of the treasures were again stored away in the dark godown, to be kept there until some special occasion should present itself. The comprehensive character of this exhibition intensified the long felt want of proper facilities for placing these art objects within the easy reach of the public. How beneficial they would be if only they could be always accessible. The need of additional public and private art museums is more keenly felt in Japan now than ever.

HARADA JIRO

Reviews and Notices

REVIEWS AND NOTICES.

Les Soieries d'Art. By RAYMOND COV. (Paris: Hachette et Cie.)—This, bulky volume, illustrated by a frontispiece in colour and one hundred plates in half tone, forms a comprehensive survey of the history of artistic silk fabrics from the earliest times up to the present day. M. Raymond Cov, Directeur du Musée Historique des tissus de la Chambre de Commerce de Lyon, writes with authority on the subject, and he has based his study upon and drawn his illustrations from the very fine collection of silks in the Musée of which he is the Director, a collection started by the late M. Edouard Aynard, of the Institut, to whose memory the author dedicates this work, and founded with a view especially to the educative value that might be therefrom derived.

The Sport of Collecting. By SIR MARTIN CONWAY. (London: T. Fisher Unwin.) 5s. net.—In this book Sir Martin Conway gives an account of the way in which one imbued with the true spirit of collecting stalks and marks down his quarry and with care and patience brings it finally to earth. As one who has travelled far and wide, and whose knowledge would seem to be as extensive as have been his travels, Sir Martin has tales to tell of rare treasures acquired in many lands—from the Foppa discovered in the lumbered attic of an old painter-restorer in Brescia to the gilt bronze cat purchased from a little Arab boy when the huge cats' burying ground with hundreds of thousands of mummies of these sacred animals was laid bare at Beni-Hasan. Lastly, after accounts of treasures unearthed and purchased in Italy, in Egypt, India, and Peru, of the Carpaccios discovered at St. Jean de Luz, of old furniture picked up in Switzerland, the author concludes with a chapter about the beautiful old ruined castle near Maidstone which he found, and having repaired and preserved has now made his home, and the repository of all those artistic treasures he has gathered together as the result of his devotion to the sport of collecting.

Art in Flanders. By MAX ROOSES. (London: William Heinemann.) 6s. net.—This handy little historical survey of the progress of art in Flanders—the latest of the series issued under the motto "*Arts una, species mille*"—is a reminder, if any be needed, of the brilliant part which that art has played in the history of civilisation. Its ancient cities, of which so much has been heard of late, are rich in priceless monuments of architecture, in famous paintings, and many other manifestations

of artistic activity, but alas! a considerable deduction will have now to be made from its treasures as a result of the devastating methods employed by the German army. The author of this handbook is director of the famous Plantin-Moretus Museum at Antwerp, and an acknowledged authority on the subject with which he deals. He pays special attention to the art of illumination and miniature painting in which the early artists of Flanders excelled, and in the final chapter, devoted to Belgian art in the nineteenth century, he testifies to the vigour and independence of the contemporary school which is worthily maintaining the traditions of the past. The six hundred odd illustrations accompanying his exposition, though small, are wonderfully clear and constitute an excellent panorama of the art history of the country.

A second and revised edition of Lewis F. Day's *Lettering in Ornament* has just been published by Mr. Batsford. The text of this handbook, which is a companion volume to *Alphabets Old and New*, is practically unchanged but the illustrations have been increased and otherwise revised. Mr. Batsford has also issued a fourth and revised edition of the excellent handbook of embroidery written by the late Mr. Day jointly with Mary Buckle, entitled *Art in Needlework*, in which, too, the illustrations have been amplified. Both volumes are published at 5s. net.

MODERN BOOK ILLUSTRATORS AND THEIR WORK

THE Special Autumn Number of THE STUDIO, now nearly ready for publication, will have for its subject the art of the illustrator as exemplified in the drawings of the leading artists who have devoted special attention to this important branch of book production, and it will thus form a fitting sequel to the recent Special Number, "The Art of the Book," in which typography and the purely decorative features of the book were more especially dealt with. The new volume will be lavishly illustrated by reproductions of representative drawings in various mediums, and among them will be many which have so far not been published elsewhere. Having regard to the high standard attained by British artists in this field of work, the volume will be of exceptional interest alike to lovers of art in general and to students who contemplate following book-illustration as a profession.

Those of our readers in foreign countries who desire to order copies of this Special Number and experience any difficulty in placing their orders are requested to communicate direct with our London Offices, 44 Leicester Square.

THE LAY FIGURE ON ART AND WAR

"WHEN a country is at war what becomes of its art?" asked the Man with the Red Tie "In what way is it affected?"

"In a very definite way, I should think," replied the Plain Man "War is a destructive process, and among the things which it destroys first are what I should call the subtleties of civilisation. Art is one of these subtleties and like all the rest of them it can only flourish in times of peace."

"That is true to only a limited extent," broke in the Art Critic, "for there are plenty of instances in history of warlike nations which have been distinguished by their artistic achievement, and which have done great things in art even while they have been at war."

But surely art can only flourish when a nation is quiet and prosperous, cried the Plain Man. "Who would have time to think about art when men are fighting, who would have the money to spend upon it when all the resources of the people at large are being called upon to meet the cost of war?"

"That is your one idea," objected the Man with the Red Tie. "You look upon art as a mere luxury, as a thing which can only exist when a nation is at ease. That is, it is true, a very common notion but does it never occur to you that art can be the expression of a national sentiment and therefore that it can be as much alive and active in times of stress and danger as in periods of peace and security?"

"Of course art is a luxury," scoffed the Plain Man, "and like other luxuries it has to be sacrificed when the resources of a nation are strained by war."

"I do not agree with you," returned the Critic. "The turmoil of battle no doubt diverts temporarily the mind of the nation from artistic questions and the artist suffers for the moment, but as art is certainly the expression of a national sentiment it is stimulated by war in just the same degree as are all the other national aspirations."

"Do you really believe that war benefits art in the long run?" questioned the Plain Man. "I should have said that war wiped out art so completely that the artist had as a matter of fact to begin again and to build up art once more from its very foundation."

"It would take too long to discuss the ethics of war and to explain the effect it has upon the

national spirit," said the Critic, "but there is, I am certain, no permanent harm done to art by the spread of warlike sentiment. Indeed I am sure it is helped to shed the parasitic trivialities which have grown about it in times of peace and that it is strengthened and purified for the work it has to do."

"And when its opportunity comes again it is, you mean, in a better condition than it was before to make the most of it," suggested the Man with the Red Tie.

"Precisely that is just what I do mean," agreed the Critic. "In times of peace art, like all the other national ideas, becomes stereotyped and somnolent. It loses its initiative. It is thrwn back upon itself, and it wastes its energies in petty squabbles. The rude shock of war makes it suffer, but out of the suffering there presently emerges a higher and more manly ideal and the striving to realise this ideal leads to finer and more vital accomplishment."

"That seems to me to be nothing more than pretty sentiment," sneered the Plain Man. "What I should like to know is where the practical result comes in."

"Where, perhaps, you would least expect it," replied the Critic, "in the competition among nations. The industrial arts of a country are the most likely of all to lose their vitality when that country has been living for a long period in peace and prosperity, and when the industrial arts of a nation weaken it is almost certain to be driven out of the commercial field by other nations which are more energetic and more progressive. The sudden transition from peace to war rouses the fighting spirit of the people and renews in it the idea that it must make great efforts if it is to be successful in maintaining its place."

"It is reminded in fact, that commercial competition is or should be, a perpetual state of war, and that 'eternal vigilance' must be the watch word if it is to be effective," commented the Man with the Red Tie.

"That is exactly what I mean," said the Critic, "and it is particularly in the industrial arts that the greatest victories of one nation over another can be won. The stimulus of nations at war rouses the leaders of art to fight their own battles, to organise their own forces, to seize the opportunities that are offered to them, and by sound strategy to recover the positions from which they have been driven. That is the way in which war helps art and the history of all great nations furnishes confirmatory evidence."

THE LAY FIGURE.

Famous Miniatures in the Pierpont Morgan Collection

SOME FAMOUS MINIATURES IN THE PIERPONT MORGAN COLLECTION.—THE WHITE COSWAY.

[As the frontispiece to this month's issue, we present to our readers the first of a series of reproductions of some of the famous miniatures from the collection of the late Mr. J. Pierpont Morgan. The sumptuously illustrated catalogue of this collection in four folio volumes, compiled for Mr. Morgan by Dr. G. C. Williamson, was to have been supplemented by a fifth volume, but owing to Mr. Morgan's decease this intention was not carried out, and Dr. Williamson has placed at our disposal the illustrations which were prepared for Mr. Morgan of his latest acquisitions, and which have not been used in any catalogue whatever. They represent portraits of various periods and by various artists, but are all works of unusually high merit and importance, and Dr. Williamson will contribute some notes concerning them.]

Some twenty years ago, when gathering up information for my book on Richard Cosway, the famous miniature painter, I heard from various sources of the existence of one of his finest portraits in Ireland, and was told that this particular miniature differed in almost every respect from Cosway's ordinary work, and had been pronounced by capable judges to be one of the best things he ever painted. I made a great many inquiries concerning this missing portrait, which was said to be the portrait of Lady Eleanor Butler, Lord Ormonde's daughter, and eventually, through the assistance of the Hon. Mrs. Burrell, the miniature was traced, being found in the possession of Miss Grace Butler. It was brought over for me to look at, and I was then told the story respecting it, which was to the effect that when the young damsel came over to London to be presented at the Prince Regent's court she created a great sensation by her remarkable beauty. At the request of her family she sat for her miniature to Cosway, and, according to the family statement, he is said to have made more than twenty sketches for the portrait without being able to satisfy himself that he was going to produce a really pleasing likeness. He then decided one morning, when the girl came for a sitting, to put aside all his sketches, and to use none of his ordinary colours, but to paint the portrait direct upon plain white ivory, stating that only in that way could he do justice to the peculiar characteristics of her beauty.

The story of the vicissitudes of the titles belonging to the Ormonde family is of some interest. The family have possessed from time to time very many titles, including a Dukedom, but those held by James, second Duke of Ormonde, who was Lord High Constable of England at the time of William and Mary, were considered as forfeited under the Act of Attainder, by which his honours were extinguished for high treason, and the titles remained dormant until in 1791 they were claimed by his successors, on the ground that the Irish Act of Attainder affected the estates only, and not the titles, in which the Irish House of Lords concurred. In consequence of this decision, John, the brother of the girl who is represented in the White Cosway, became *de facto* 17th Earl of Ormonde, but he was not able at that time to furnish any evidence of his rights to the dormant Baronies of Butler and Arklow. It was his son, Walter, created Marquess of Ormonde in 1816, who became Baron Butler, and these two titles are now used by the family, with subsequent additions. When John Butler became 17th Earl of Ormonde in 1791, his father, who had always claimed to be *de jure* 16th Earl of Ormonde but had never used the title, was dead, but his children were living, and Eleanor and her two sisters were given the rank and precedence of Earl's daughters, so that, although the girl who is depicted in the miniature was born simply Eleanor Butler, she became in 1791 Lady Eleanor Butler.

She had a strange history. Several years before her brother obtained his rightful position she had become very close friends with Miss Sarah Ponsonby, the daughter of a cousin of the Earl of Bessborough, and the two ladies had determined that they would retire from the gay world and live together in absolute isolation from Society. It has been said that they were both of exactly the same age, born on the same day of the same year, in the same place, and that they lost their parents at the very same time, but it does not seem to be likely that this was the case, and the obituary notice of Miss Ponsonby in the "Gentleman's Magazine" implied that she was some ten years younger than Lady Eleanor. The two young ladies were both of them of determined, not to say of eccentric, ideas. They were strongly dissuaded from their plan by their relatives, and on one, if not on two occasions, they were brought back again to their homes after they had left, but they were determined to carry out their intention, and, accompanied by a faithful maidservant named Mary Caryll, they took a cottage in the Vale of Llangollen, and settled down there, practically

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relinquishing their names, and being just known as "the Ladies of the Vale." There they lived for fifty years, and never left the cottage for a single night until they died. They were strange and curious in their habits. Their costume was of a semi-masculine character. They were devoted to one another, and created a sensation in their immediate neighbourhood. They were visited by all sorts of literary people, poems and rhymes were written about them, visitors to that part of Wales sought an introduction to them, they were flattered by foreigners of distinction, and were regarded as persons of literary importance and extraordinary genius. Their genius was more or less of the nature of an eccentricity, although they kept up a clever correspondence with literary people in Europe, and proved themselves to be adepts at letter writing, and not without some ingenuity and skill.

They died within a short interval of one another, Lady Eleanor passing away on June 2, 1829, and her companion, Miss Ponsonby, on December 8, 1831. The servant died shortly before Lady Eleanor, and all three of the strange recluses were buried in one tomb, and a triangular monument is still to be seen in Plasnewydd churchyard, inscribed with their names and with information concerning them. Their portraits were frequently painted, and many drawings were made of their cottage.

Lady Eleanor appears to have taken a strong antipathy to Cosway's portrait, and refused to have anything to do with it, because it recalled what she was pleased to term the frivolous time of her life. She gave it to her brother. He had married the only surviving child and sole heir of John, Earl of Wandesford, and from this lady it passed into the possession of Miss Grace Butler and eventually to Lord James Wandesford Butler, to whom Miss Butler left it because of the fact that her kinsman held the name of Wandesford, and she felt that as the portrait had belonged to Lady Ormonde it should come into the possession of some one who held Lady Ormonde's maiden name. At the death of Lord James Wandesford Butler the miniature was sold in Ireland, and with it was sold another exceedingly beautiful miniature by Cosway, representing Anne, Countess of Ormonde, which was set in a remarkable frame, having an Earl's coronet at the top of it. This miniature had been shown to me with the White Cosway, and was illustrated in my book on Cosway, but it disappeared at the time of the death of Lord James, and has never been heard of since. It would be a great treasure for some one to find. The possessions of Lord

James were sold by his housekeeper in a very hurried fashion. The White Cosway was bought by Mr Bemrose, and was in his possession for some little time, although he did not know anything about it until I saw it and told him its history. He illustrated it in his privately printed catalogue, and at his decease it came into the possession of Mr Morgan. Mr Morgan so greatly admired it that he had a very special frame made for it, of black and white pearls, set in a beautiful design, and also a velvet lined case, so that the miniature might stand on his own writing table in front of him, and there it was at the time of his decease. It has been pronounced to be one of the most wonderful miniatures Cosway ever painted, and its extreme delicacy and beauty almost defy reproduction.

GEORGE C. WHITMANSON

ARISING BRITISH SCULPTOR, CHARLES SARGEANT JAGGER BY I. G. McALLISTER

THE Royal College of Art is noted for the high achievements of its pupils, and this year it has again added to the triumph of Englishmen in Rome by producing the winner of the Grand Prix in the person of Mr. Charles Sargeant Jagger.

My first impression of his work was received three years ago, during his student days under Prof. Lanteri. He was then busily engaged on a sculptural relief, illustrating Rossetti's Blessed Damsel, which struck me as possessing certain qualities quite apart from the ordinary, and when



DESIGN FOR MEDAL OF THE WELSH NATIONAL MEMORIAL ASSOCIATION BY C. S. JAGGER



"RETURN OF THE PRODIGAL."
DESIGN FOR A RELIEF BY
CHARLES SARGEANT JAGGER.

Charles Sargeant Jagger, Sculptor

writing at the time on modern sculpture I expressed the conviction that Jagger was destined to occupy a high place amongst sculptors at no very distant date. This prediction is now being verified in a series of poetical themes, showing an individual and vigorous personality.

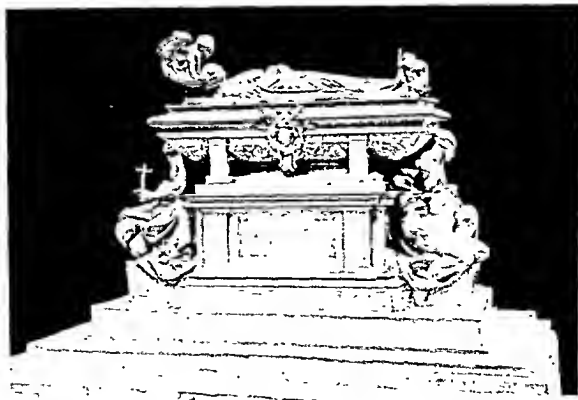
Mr. Jagger is modest in the hour of his success, and though he can discourse eloquently on the Greek sculptures, art in the abstract, and such eminent masters as Rodin and Gilbert, for whom he has an unbounded admiration, he is very averse to talking of his own achievements, for he never experiences any glow of satisfaction from his own efforts. But the "divine discontent" is the heritage of the true striver after perfection, the reason doubtless being that the artist's vision grows larger as he advances in power, consequently it leaves him always the same distance from his great ideals as on the first day that he started to tread the thorny path of art.

It has been said that all art is the outcome of its own environment, and in a sense this applies to individuals as well as nations. It is always interesting to trace the early influences which shape the career of the artist. A native of Yorkshire, Mr. Jagger spent his earliest years in the busy

industrial centre, Sheffield, and though such an environment would seem to be at variance with the artistic temperament, yet the revivifying effect of a city's ever-changing influences has the same value to the sculptor as to the dramatist in kindling the vital spark.

His first introduction to plastic art was an incident of his childhood which stands out in his memory very clearly. Wandering with his father on Whitby Sands one day they came across a man modelling a sphinx in the clay indigenous to the locality, and as they watched the process the idea arose in the boy's mind that he must be a sculptor, and he distinctly remembers the thrill of happiness which accompanied a decision from which he never once wavered. Later on he must have encountered the toil inseparable from the sculptor's life with its many difficulties and hours of discouragement, for "art is not a pleasure trip it is a battle and a mill that grinds." Yet he never regretted his early choice of a profession, and as events have turned out he has no reason to do so now.

His school-days were an ordeal to him, and he can sympathise with the poet Keats, who never knew his lessons, and was always at the bottom of



DESIGN FOR A TOMB (ROYAL COLLEGE OF ART DIPLOMA WORK)

BY CHARLES SARGEANT JAGGER



STUDY FROM LIFE BY
CHARLES SARGEANT JAGGER



STUDY FROM LIFE. BY
CHARLES SARGEANT JAGGER



HOW SWEET IS MORTAL SOVRANTY!—THINK SOME!
OTHERS—HOW DLEST THE PARADISE TO COME!
AH, TAKE THE CASH IN HAND AND WAIVE THE REST!
OH, THE BRAVE MUSIC OF A *DISTANT* DRUM!"

OMAR KHAYYAM.

FROM A DRAWING BY CHARLES SARGEANT JAGGER



"A MAKER OF MODELLING TOOLS." FROM
A LEAD-PENCIL DRAWING BY C. S. JAGGER



SILVER PENDANT SET WITH PRECIOUS STONES BY C S JAGGER

Rome and Venice and one can imagine what a joy this visit must have proved to the young sculptor, he found motives here for some later works. For example, the pencil drawing *Christian Landalism* was suggested by seeing some of the priceless works of art in Venice which had been destroyed by ruthless and bigoted iconoclasts. Mr Jagger has shown great skill in the composition and treatment of this subject. He draws in an understanding way, and his wonderful knowledge of form enables him to express his meaning very clearly, but his technical skill is simply a means of expression, and he makes it subordinate to greater things. His drawing in sanguine chalk, of an illustration called *Return of the Prodigal* is full of strength and dramatic feeling, indeed it has the quality that touches the highest human emotions. That of Francis, an old toolmaker, was hastily done in a few minutes, just on the spur of the moment, when the model happened to be reading a paper in the college hall. The pencil drawing of Prof. Lanteri is a subtle living presentment, as all who know the professor will agree.

Bacchanalian subjects have an attraction for Mr Jagger, as giving plenty of scope for the imaginative faculty with which he is well endowed. One sees it at work in the small drawing in sanguine chalk reproduced among the accompany-

ing illustrations, there is something of Carpeaux's spirit in the joyous quality of life and movement and living flesh, whilst the arrangement and variety of types, and above all the ease with which it is done cannot fail to arrest attention. The same qualities are to be observed in his sculpture. His *Cathal* and the *Woodfolk* exhibited this year at Burlington House, though classical in treatment has the unique quality of being very much alive. In fact the whole work is instinct with life and movement to a degree that is particularly noticeable. One is struck by the variety of types, nor will the naturally expressed action of the young girl on the right with the unconventional treatment of the pose of the arm and hand, be overlooked. Another thing which occurs to one's notice is the perfect modelling of the smallest detail, the sure outcome of a well disciplined power of observation and a very sound technical training. Very expressive are the feet and hands of each separate figure in the group. One is irresistibly reminded of youth and *joie de vivre* in this piece of work. The *Study of a Girl*



"TORFRIDA" (STATUETTE)

BY CHARLES SARGEANT JAGGER

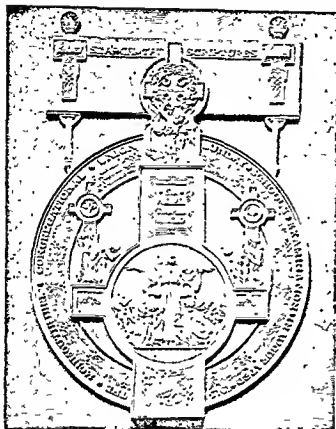


"PROFESSOR LANTÉRI," FROM A LEAD.
PENCIL DRAWING BY C. S. JAGGER



CATHAL AND THE WOODFOLK
BY CHARLES SARGANT JAGGER

The Panama-Pacific Exposition



DESIGN FOR A SHIELD

BY C. S. JAGGER

from Life was also exhibited at the Royal Academy, and again the quality of living flesh is apparent, as it is also in the male study from the life. In the statuette called *Torfrida* the arrangement of drapery is unique; the material falls in most unstudied folds without any conventional prearrangement; yet the effect is good. It is a dramatic and convincing work, and the beautiful face of the wife of Hereward the Wake expresses intense sorrow and tragedy. A joyous feeling of youth and life is found in the relief called *Spring*, a composition full of charming figures.

The illustrations show examples of Mr. Jagger's skill in various mediums, for he does not limit himself to any one branch, but expresses his ideas in clay and marble, engraving on metal, drawings in pencil and chalk, in silver, as the Design for a Shield, and he delights in making jewellery. An example is shown of a fairy-like pendant in silver set with precious stones, but except as a pastime he is not likely to do much of this class of work, for larger and more serious things claim his attention.

Mr. Jagger has many things in his favour. He has begun well, he is young and consequently has plenty of time before him. Above all, he has had a training in art such as less fortunate students

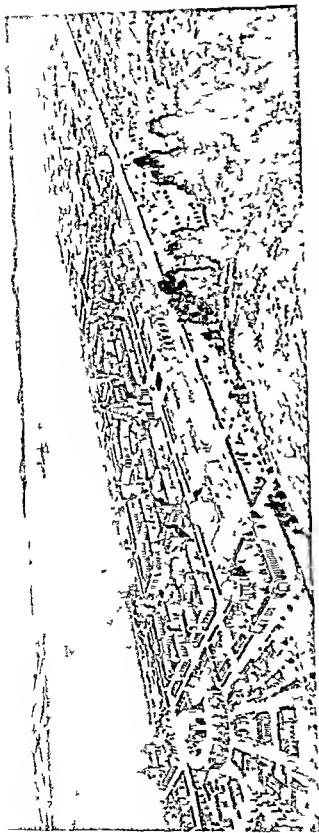
might well envy, and it is an excellent sign that he delights in hard work—he is always learning. He will therefore do greater things yet, for he has not come to his full strength.

THE PANAMA-PACIFIC INTERNATIONAL EX- POSITION, SAN FRAN- CISCO, 1915.

THE year that is now drawing to a close will be for ever remarkable for two events without parallel in the world's history and fraught with immense significance for the future. The keynote of one is Destruction; of the other Construction. In the Old World the great nations, with their millions of men in arms, are in the throes of a struggle compared with which all wars in the past pale into insignificance, and the cost in lives and money is almost incalculable. In the New World, on the other hand, the year 1914 has witnessed the effective completion of the greatest constructive undertaking of all time—the Panama Canal—that

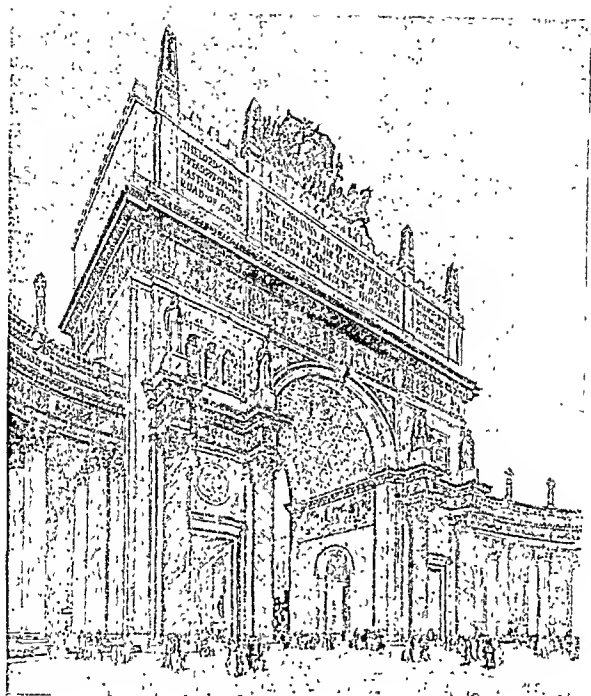
magnificent "wonder of work" which has elicited the admiration of the whole world.

To commemorate this latter event an international exposition on a scale befitting its vast importance will be held during the greater part of next year at San Francisco. Its site has a frontage of two miles on San Francisco Bay and an average depth of half a mile, and upon this site a large number of imposing buildings have been erected from the designs of leading American architects. Some idea of the proportions and appearance of these palatial buildings, as well as of the general plan of the exposition, will be obtained from the accompanying illustrations, which are reproduced by courtesy of the Panama-Pacific Exposition Company from the perspectives executed by the well known artist Jules Guérin. The Fine Arts will be liberally represented in this exposition, a special palace having been erected for the purpose, and elsewhere there will be a comprehensive display of art as applied to the needs of industry. As a whole the exposition will constitute a great monument of the peaceful activities of mankind as carried on in the twentieth century—for with few exceptions the products exhibited will be not older than the year 1905.



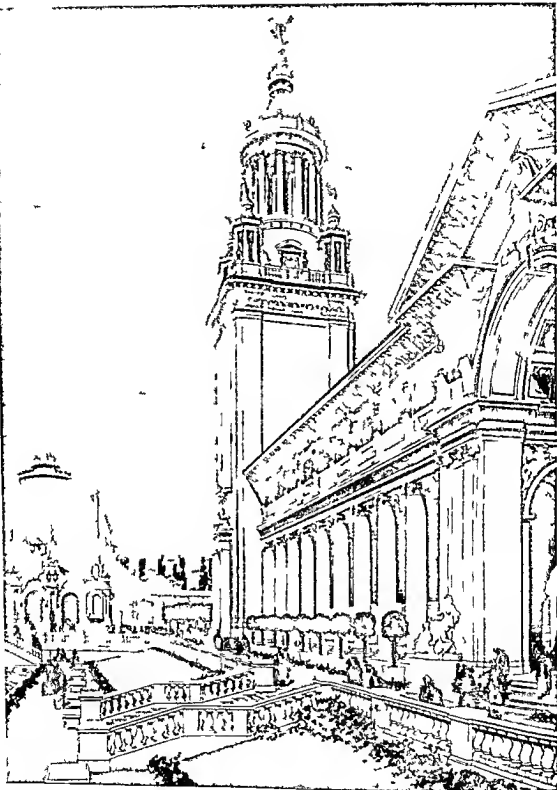
GENERAL VIEW OF THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION SAN FRANCISCO CALIFORNIA
A DRAWING BY JULIUS GUERIN

(Copyright 1906 by the International Exposition)



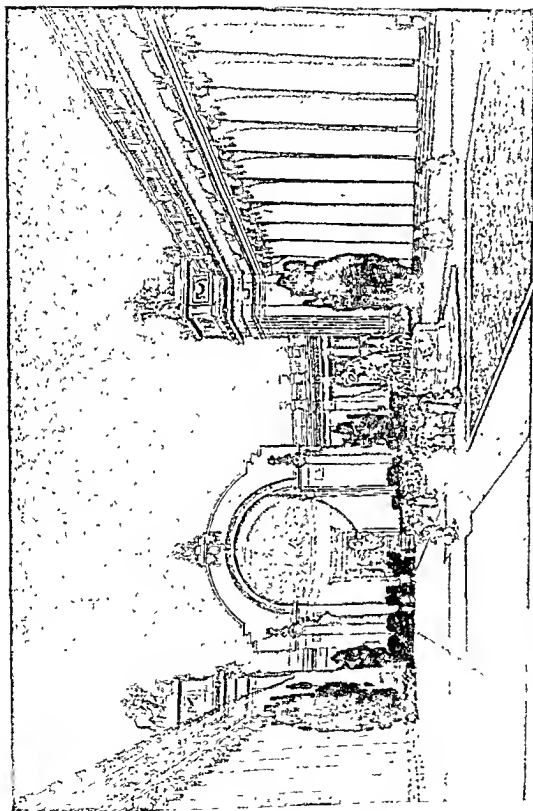
(Copyright Panama-Pacific International Exposition Co.)

ARCH DESIGNED BY MESSRS MCKIM,
MEADE AND WHITE. FROM A
DRAWING BY JULES GUÉRIN



SOUTHERN COURT DESIGNED BY
GEORGE KELHAM ARCHITECT FROM
A DRAWING BY JULES GUERIN

(Copyright Panama Pacific International Exposition 1915)



COURT DESIGNED BY HENRY BACON.
FROM A DRAWING BY JULES GUÉRIN

(Copyright, Panama-Pacific Inter-
national Exposition Co.)

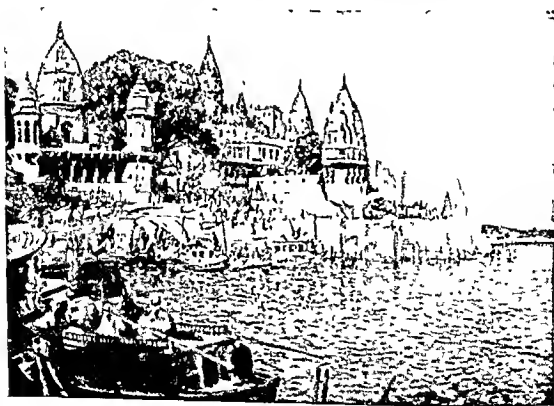
A SOUTH AFRICAN PAINTER R GWILO GOODMAN

To what extent early associations count in the formation of an artist's personality is always an interesting subject for speculation. It seems at first sight so probable that the surroundings in which a youth is brought up and the experiences he goes through in his boyhood will affect the development of his character, that most people are inclined to ascribe the manner in which an artist expresses himself to the influences under which he came during the first few years of his life. That there is any such connection is, however, very open to question, for it would be possible to quote quite as many instances of men achieving greatness in art in spite of the utterly unhelpful conditions of their childhood as of artists who have been encouraged by suitable assistance in their early years.

It can perhaps be said that what a man has gone through in his childhood leaves a mark upon his character for the rest of his life and that his first associations determine the direction of his later mental growth. If he has been accustomed to

fight against difficulties he will have a stronger nature and a more virile temperament, and, as a consequence, he will be more likely to succeed in whatever profession he takes up. It is probable, for example, that he will be a better artist—more enterprising and more original than the average of his fellows—if the circumstances of his youth have taught him to be self-reliant and to think for himself, to form his own convictions rather than to borrow them from other people. But neither a good start nor a bad will make a real artist of him unless the artistic faculty is in him from his birth.

Certainly, in the case of Mr. Robert Gwelo Goodman, it is apparent that only a very considerable natural endowment could have made of him an artist so able and so accomplished as he is to-day. Only an innate faculty would have responded so soundly to the stimulus of a well-directed training in the details of artistic practice. But it is quite possible that something of his originality and something of the energy with which he follows his profession can be set down to a birth and upbringing in a new country and to close contact at an impressionable period of his life with a man who



"WARN ON THE BOSOM OF A JEWEL—SPYGLASS"

(The property of Mrs. Waddingham)

BY R. GWILO GOODMAN



"WESTMORLAND" BY R GWELD GOODMAN

were striving against difficulties in the ordering and arranging of a new state

Mr Goodman was born in Cape Colony and when his schooldays were over he began what was supposed to be his right career by entering the local Civil Service. But a very brief experience of official work sufficed to prove that he had made a false start—his love of art strong in him from his earliest years was not to be denied and it pointed clearly the direction in which he was to seek his place in the world. So under the guidance of a teacher of much ability and high ideals Mr J S Morland he set very seriously to work and soon showed by his keen response to the tuition he received and by his indefatigable efforts to master the most exacting problems of practice that there was ample justification for his ambitions. Even at that stage of his development he gave no uncertain promise of future eminence in the profession of art.

He achieved in fact such satisfying results that

he was offered by a friend the opportunity of completing his training by a three years course of study at one of the European art centres. Naturally enough this offer was readily accepted and in 1896 he journeyed to Paris prepared to turn to the fullest account the opportunities which were open to him there. In the French studios he quickly made his mark—he gained a medal during the first year of his residence in Paris—and though after the lapse of eighteen months he was thrown upon his own resources by the failure of the allowance which had been promised him he was able to carry out with much credit to himself nearly the full term of study which he had originally proposed. That he had many difficulties to contend with during the latter part of the stay in Paris and that he only won through after a stiff fight can well be imagined but he faced the position with unquestionable courage and overcame with characteristic energy all the obstacles in the way of his progress.



"THE WALLS OF ENGLAND"
BY R GWELO GOODMAN



R Gwelo Goodman, Painter

In 1898 he came to London, where he has made his headquarters ever since and in 1899 he appeared for the first time at the Royal Academy—he exhibited three pictures in that year—and again in 1900 he showed a large canvas, *The Deer*, in which he handled with marked success the problem of flesh painting in the air. His work attracted immediate attention unlike most painters, who have to build up a reputation by slow and painful stages—he made good his claim to consideration at once—and as the years have gone on his reputation has steadily advanced. He ranks now among the ablest of our younger painters of landscape and open air subjects for though at first he produced several figure pictures and some portraits he has latterly devoted himself almost entirely to landscape.

That his work is very widely appreciated is made evident enough by the large number of his paintings which have already found their way into public galleries in England and abroad and by the still larger number which have been acquired by private collectors. He is represented in the Liverpool,

Dudley, Southport, Huddersfield and Oldham municipal collections as well as in the galleries at Toronto, Ottawa and Cape Town—he has a host of admirers who seem always ready to back their opinion of his pictures in the most practical manner possible—and that his fellow artists think well of him is shown plainly by the prominent positions given to the things he sends to the more important exhibitions. Altogether there can be no doubt that he is to be counted as a definitely prominent figure in the art world of to-day.

There is however not the least reason for surprise at his success. The position he has earned is honestly due to him as a reward for his exceptional capacity, his amazing energy and his remarkable originality and independence of outlook. He has a masterly control over details of technical practice and his skill in handling various mediums is especially satisfying—the decision and freedom of his oil paintings, the breadth and certainty of his water colours and the freshness and power of his pastel paintings claim the sincerest approval. He



THE GREAT BEYOND—DAFJEELING

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"THE GREAT BEYOND—DAFJEELING"

Exhibition of the Royal Glasgow Institute

THE FIFTY-THIRD EXHIBITION OF THE ROYAL GLASGOW INSTITUTE

THE Council of the Royal Glasgow Institute of The Fine Arts were well advised in holding the fifty third Exhibition during the war year thus maintaining unbroken continuity and at the same time helping to distract public attention from International affairs. The pictures hung are varied and interesting the loaned section always important includes a remarkable Zoffany the property of R A Osvald Esq of Auchincruive two subtly phrased Chardin's belonging to the Glasgow University a James Maris from the National Gallery of Scotland a Blommers lent by R H Brechin Esq J P Herkomer's well known *Last Muster* and Maurice Greiffenhagen's sumptuously toned *Women at the Lake* purchased for the nation by the trustees of the Chantry Bequest Fund.

Amongst examples of the art of recently deceased Glasgow artists the hanging of which is a customary graceful tribute are three characteristic works by J E Christie eloquent of his genius when in the plenitude of his powers and an unfinished Marine Study by R M G Coventry ARSA insisted with the spirit and atmosphere of the sea.

In Portraiture if there be unequal merit there is abounding interest. Of two contributions by Sir James Guthrie President of the Royal Scottish Academy, the three quarter length of Dr A Stodart Walker, already reproduced in these pages is the more arresting it is subtle spontaneous and rich in the qualities in which the president is supreme. Mr John Lavery ARA has two characteristic portraits, *Princess Patricia* and *A Lady in Black* and Mr George Henry ARA shows his luminously phrased *Sir Clements Robert Markham A C B*, remarkable in modelling and tonally interesting the note of charming red in the ribbon carrying the insignia being a feature.

Portraits locally interesting are Mr F A Walton's *Sir Andrew Pettingrew* Mr W Somerville Shank's *Mrs John S Young* and especially the fine work of Mr William Findlay and Mr J B Anderson two younger members of the Glasgow School commissioned to execute portraits of the Lord Provost.

In figure pictures *Constance* by Mr James Paterson RSA RWS, is conspicuous by reason of its sensitive quality and its decorative charm. The subject has made special appeal to the artist who is here seen in his most sympathetic mood. Most versatile of painters he reaches antithetical extreme in his other contribution *In the Heart of*



Exhibition of the Royal Glasgow Institute

the *Coolins*, the austerity of which, cleverly conveyed, is almost repelling. Most interesting of the works shown by Mr. Fra H. Newbery, A.R.C.A., the Director of the Glasgow School of Art, is *The Oriental*, which, alike in technique, tone, and sartorial fidelity, is convincing. A recently elected member of the Royal Scottish Society of Painters in Water Colour sends a large oil, *The Mirror*, an ambitious and successful study of the reflected nude in a decorative environment, marked by admirable freedom and abandon. Pleasingly decorative also is *Margery*, by Miss Cecile Walton; while the extremely clever interiors by Mrs. A. R. Laing serve to emphasise the prominent position taken by women in the field of art. An agreeable reminder of earlier character and custom is the charmingly toned study, *Lady Betty*, by Mr. Andrew Law, whose versatility is exemplified in the clever architectural sketch hanging in an adjoining room.

D. Forrester Wilson is skilled in the art of mural decoration; his work in the City Banqueting Hall is testimony in this direction. At the Institute

his *Spirit of the Night* is pregnant with genuine decorative feeling; it is in every respect a complete æsthetic success.

Mr. George Pinc, A.R.S.A., adopts subject and treatment peculiarly his own. He studies penetratively the barnyard fowl, the dog, and the pack horse, and expresses himself with all but monochromatic restraint. Yet without adventitious aid from colour, his compositions convince by reason of absolute sincerity and genuine Realism. His *Drake* is a typical example of his method, inspired as it is by intimate sympathy between painter and subject.

Interesting by reason of a new departure, and from inherent qualities are *Alterations*, an architectural demolition subject by Mr. Tom Hunt, R.S.W., and *A Summer Day*, by Mr. Hamilton Mackenzie, A.R.S.A., a liberally scaled sketch of a well known woman artist drawing on the rocky beach at Kirkcudbright.

Two seascapes are expressive of the style of two most noted marine painters. *The Approaching Gale* shows all the intimate knowledge and un-



"A CHEERY SALUTE"

BY E. A. HORNEI



"LADY BETTY." BY
ANDREW LAW

Exhibition of the Royal Glasgow Institute



"IN FRANCE"

BY W. A. GIBSON

Mr. Hornel, with amazing industry considering his elaborate technique, sends three important pictures, the principal being *A Chery Salute*. Subject with Hornel is a secondary matter, the prime factor is extraction from a wonderful palette of a magical mosaic. There were never such tints on canvas, such combinations, such harmonies. They are visions of a wonderland, arranged and presented by perhaps the most original minded of living painters. Original his work may be, and is, but it carries a message of more significance than mere originality, rare though that quality be. It sets the children in a realm of beauty and delight, and dares any man to say such is not their natural, their rightful environment.

Other notable landscapes are contributed by Mr. J. Whitelaw Hamilton, A.R.S.A., whose work is charged with poetic sensibility; by Mr. E. A. Walton, R.S.A., whose *Rainbow* shows fine composition, tender tonal harmony, and clever diffusion of light in cloudland; by Mr. David Gauld, who succeeds in capturing the atmospheric distinction of France in his *Pastoral* and *Montreuil sur Mer*,

by Mr. David Murray, R.A., in a sunlit Venetian waterway with shipping, by Mr. J. S. Hill, R.I., in a wonderfully atmospheric transcription of Durham, by Mr. Hugh Munro in *Resting*, subjectively and tonally reticent, and promising as the work of a young artist and by Mr. A. R. W. Allen, whose *February* is charged with the poetry of the fields.

If there be paucity of interest it is to be found in the water-colour section. Is the delicate medium out of favour locally, when this room is dominated in interest by a German professor, and an English water colourist? There are two choice productions by Mr. A. K. Brown, R.S.A., a church interior and a seascape of distinguished quality by Mr. James G. Lang, a sympathetic drawing of the old Cinque Port, "Rye," with evening effect, by Miss Katherine Cameron, R.S.W., and characteristic drawings by Mr. Ewan Geddes, Mr. Nisbet Bain and Miss Jessie M. King, but for the most part, aquarelle as a medium seems unhappily neglected.

The Sculpture section is distinguished by examples of the art of Rombaux, Krieger, and Meunier, lent by the Belgian Government, a

Exhibition of the Royal Glasgow Institute

questioned vigour which Mr Julius Olsson A.R.A. exhibits when dealing with the angry moods of the sea and *The Ebbing Tide* by Mr R.W. Allan R.W.S. doyen amongst Glasgow painters and a regular contributor to the Institute exhibitions since the year 1878 is such a breath of the ocean as only may come from a painter familiar with our whole coastline and in love with every mile of it.

Glasgow can have had few such opportunities of studying the art of the late William M. Taggart as that presented by *Consider the Lilies** a huge canvas all but monopolising the space of an end wall and quite absorbing attention there. Groups of children give themselves over wholeheartedly to Junga ring. There is rhythmic movement bewitching harmony and an enveloping atmosphere pulsating with the radiance of light. It is a veritable triumph of the wizardry of painting.

First impressions convey the idea of the artist's complete absorption in the middle distance to the unintentional forgetfulness of the rest of the canvas. But closer study suggests a set purpose in this. The lilies, the children and the trees are significant interests enough to concentrate upon. Let us be satisfied with the innocent glee the dazzling swish of the frocks the charm of the intimate environment and leave the intermediate earth and distant sky for another time. An unsurpassable capturer of sunlight was William M. Taggart who first caught its enchantment on the bright margin of the Firth of Clyde.

In France by Mr W. A. Gibson would be a feature in any exhibition. In composition and tonality it is distinct from any other picture shown on this occasion, and from all the former work of the artist. Habitually full, rich,

luxurious in his colour he gives us here a transposition to tints of tenderest most delicate value. The quality is the same but interest is intensified. Surely the woodland charm of *La Belle France* was never more sympathetically expressed on canvas.

Realism reaches its highest interpretation in *Snow in April*, by Mr George Houston A.R.S.A. This artist paints in all weathers and seasons but spring with its fresh tints and lingering frost bite makes a special appeal to him. He catches its crispness and conveys its promise in a way that no other artist succeeds in doing. The tree clumps the hedgerows, the brown harrowed land the patchwork of snow on the fresh green life the cast shadow on the burn the sunlight stealing across the field the farm steading are all faithfully and minutely portrayed. The intimate spirit of the country life is here.



CONSTANCE

BY JAMES PATERSON R.S.A. R.W.

* Reproduced in THE STUDIO for July 1909

Exhibition of the Royal Glasgow Institute



"IN FRANCE"

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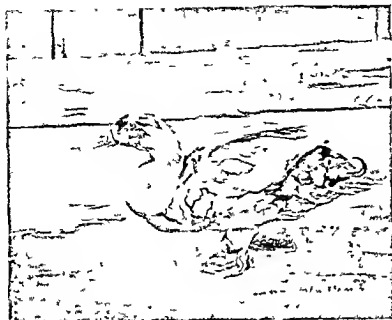
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The Art World and the War



A DRAKE

BY GEORGE THIE A R S A

timely reminder that in the brave little Kingdom the arts of peace are cultivated as successfully as the art of war, and by the work of Scottish modellers likewise

Altogether the exhibition, comprising over six hundred subjects hung and placed in beautiful galleries with consummate care and no little skill at a time of great travail for art, is worthy of interested attention

J TAYLOR

THE ART WORLD AND THE WAR PROTEST AGAINST GERMAN VANDALISM IN FRANCE AND BELGIUM

ART LOVERS in the United Kingdom have drawn up the following Protest against the vandalism of German soldiers, and copies have been sent to the Comte de Lalung Belgian Minister in London, to the American Ambassador for transmission to the President of the United States, and to Baron Kervyn de Iettenhove, art adviser to the Belgian Government. The signatories include the Trustees, Directors, and other chief officers of the British Museum, the National Gallery, the National Portrait Gallery, the National Gallery of British Art, the National Galleries of Scotland and Ireland, the Victoria and Albert Museum and the Wallace Collection, the Joint Honorary Secretaries of the National Art Collections Fund, and many collectors, critics and others prominent in the art world of the United Kingdom

THE PROTEST

'The whole civilised world has witnessed with horror the terrible effects of modern warfare on helpless inhabitants of Belgium and France, and on ancient buildings and other works of art which are the abiding monuments of the piety and culture of their ancestors

"Some of the acts of the invading German army against buildings may be defensible from the military standpoint but it seems certain from present information that in some signal instances, notably at Louvain and Rheims, this defiance cannot hold good against the mass of

evidence to the contrary

"The signatories of this protest claim that they are in no sense a partisan body. Their contention in this matter is that the splendid monuments of the arts of the Middle Ages which have been destroyed or damaged are the inheritance of the whole world, and that it is the duty of all civilised communities to endeavour to preserve them for the benefit and instruction of posterity. While France and Belgium are individually the poorer from such wanton destruction, the world at large is no less impoverished

"On these grounds, therefore, we desire to express our strong indignation and abhorrence at the gratuitous destruction of ancient buildings that has marked the invasion of Belgium and France by the German Army, and we wish to enter a protest in the strongest terms against the continuance of so barbarous and reckless a policy. That it is the result of a policy, and not of an accident, is shown by the similarity of the fate of Louvain, Malines, Termonde, Senlis and finally Rheims

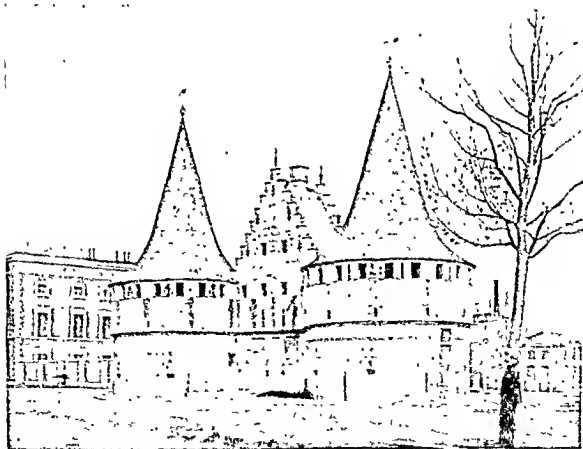
"Many of us have had the opportunity of showing that our love and respect for art are not bounded by our nationality, but we feel compelled to publish to the world our horror and detestation of the barbarous acts committed by the army that represents a country which has done so much to promote and advance the study of art and its history"

MONUMENTS OF FLEMISH ARCHITECTURE

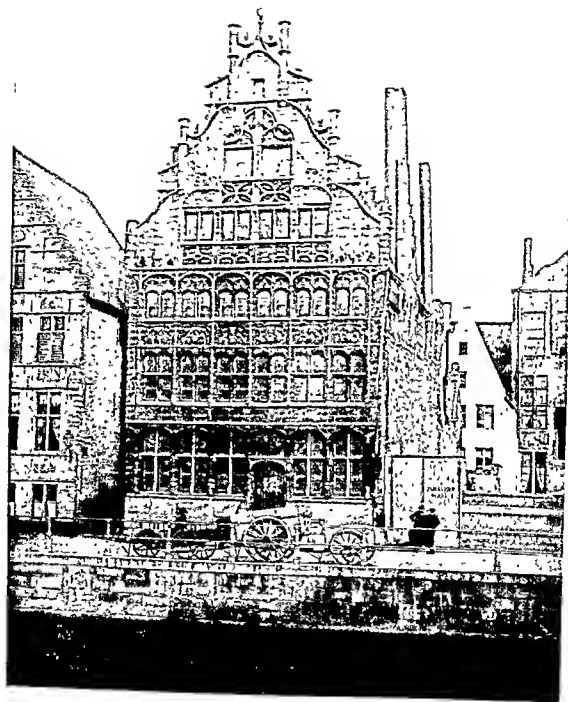
FROM PHOTOGRAPHS TAKEN BY THE LATE

SIR BENJAMIN STONE

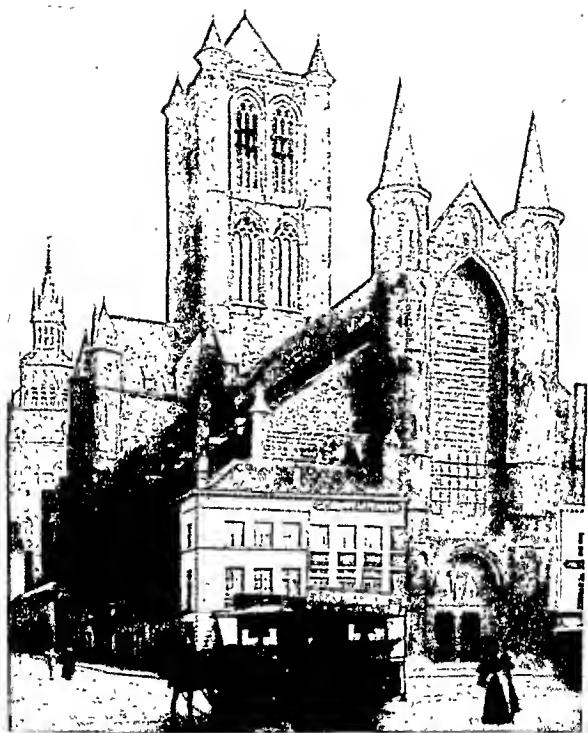
(These photographs have been selected from the vast collection left by the late Sir Benjamin Stone, to whose executors we are indebted for permission to reproduce them in THE STUDIO. In view of the tragic events that have recently taken place in Belgium they will, we believe, be of interest to our readers.)



CHATELAIN: "LE BALOT," AN OLD FORT ERECTED IN 1450 TO COMMEMORATE THE SUCCESSFUL RESISTANCE OF AN ASSAULT ON THE CITY BY THE FORCES OF EMPEROR FREDERICK III.



GHENT: THE MAISON DES BATELIERS (CORPORATION OF WATERMEN) FACING THE RIVER LYS, A FINE SPECIMEN OF GOTHIC DOMESTIC ARCHITECTURE, BUILT EARLY IN THE SIXTEENTH CENTURY



CHURCH: THE CATHEDRAL OF ST. BAVO, WITH THE PRIORY (1300-1320) IN THE DISTANCE. THE NAVE AND TRANSEPT OF THE CATHEDRAL WERE COMPLETED IN 1533-1559, THE TOWER IN 1534, BUT THE CRYPT AND CHURCH WERE CONSTRUCTED TWO OR THREE CENTURIES EARLIER.

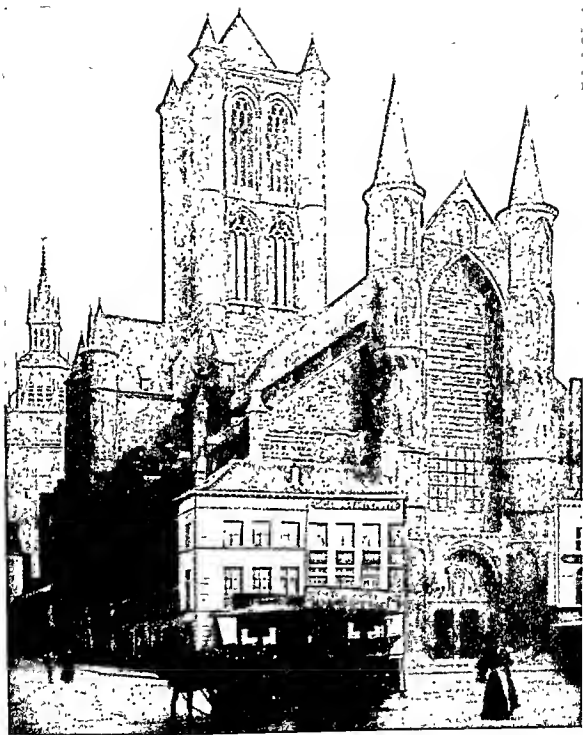
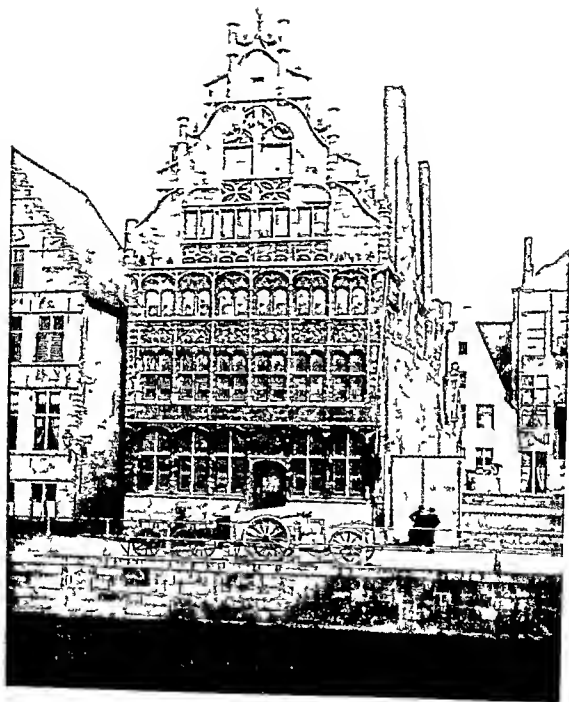


FIGURE: THE CATHEDRAL OF ST. BAVO, WITH THE BELRY (1300-1330) IN THE DISTANCE. THE NAVY AND TRANSEPT OF THE CATHEDRAL WERE COMPLETED IN 1533-1550, THE TOWER IN 1534, BUT THE CRYPT AND CHOIR WERE CONSTRUCTED TWO OR THREE CENTURIES EARLIER.



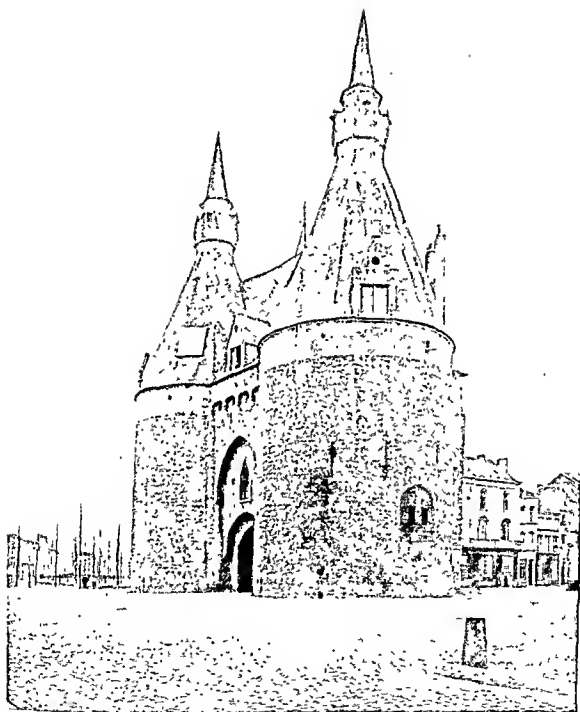
121. THE MAISON DE BATELIERS (CORPORATION OF WATERMEN) FACING THE RIVER HAS A FINE SPECIMEN OF 16TH C DOMESTIC ARCHITECTURE. BUILT EARLY IN THE SIXTEENTH CENTURY.



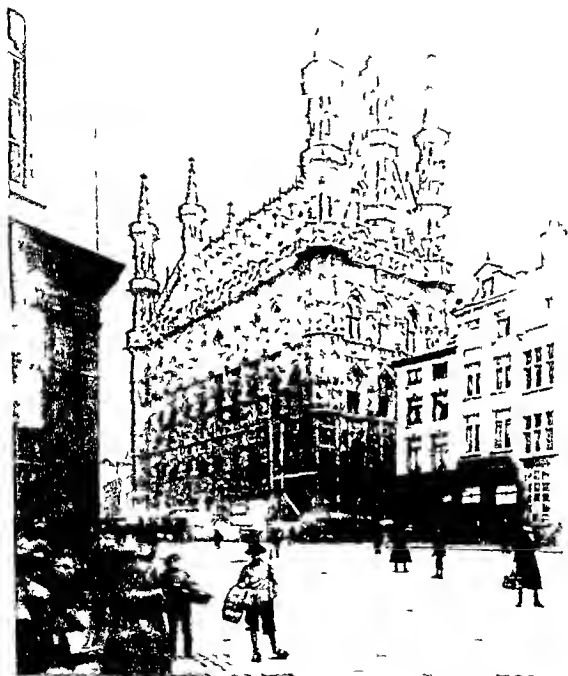
GHENT: THE CATHEDRAL OF ST. BAVO, WITH THE BELFRY (1300-1330) IN THE DISTANCE. THE NAVE AND TRANSEPT OF THE CATHEDRAL WERE COMPLETED IN 1533-1550, THE TOWER IN 1534, BUT THE CRYPT AND CHOIR WERE CONSTRUCTED TWO OR THREE CENTURIES EARLIER.



LOUVAIN. THE TOWN HALL. A SET 2445 14731 REAR 1941. T. RIN. THE DEPT. DEPARTMENT OF THE CITY BY THE GERMAN THIS WAS THE ONLY ONE AGAIN & BEEN. THAT WAS SPARK



VALINEN: THE TORTE DE BRUXELLES OR BRUSSELS GATE, THE LAST OF THE ANCIENT CITY GATES, OF WHICH THERE WERE ORIGINALLY TWELVE



LOUVAIN THE TOWN HALL BUILT 1445 14th3, DESTROYED 1842 TAKEN OVER BY FNT R. DEPARTMENT OF THE CITY BY THE GERMANS THIS WAS THE ONLY ONE STANT RUIN THAT WAS SPARED



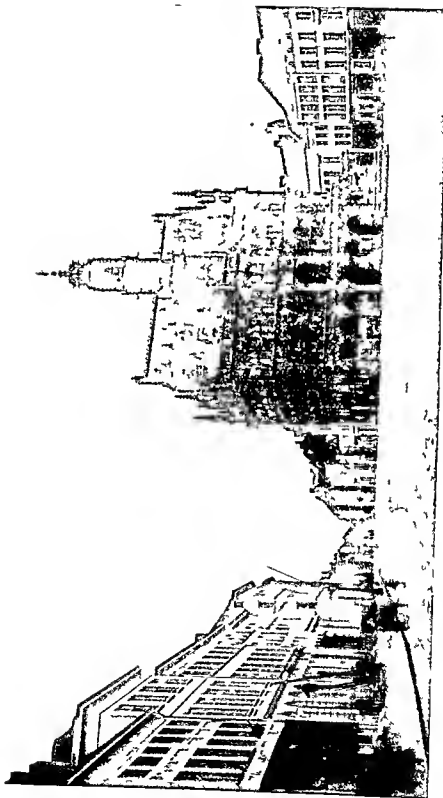
VALINES: THE PORT DE BRUXELLES OR BRUSSELS GATE, THE LAST OF THE ANCIENT CITY GATES, OF WHICH THERE WERE ORIGINALLY TWELVE



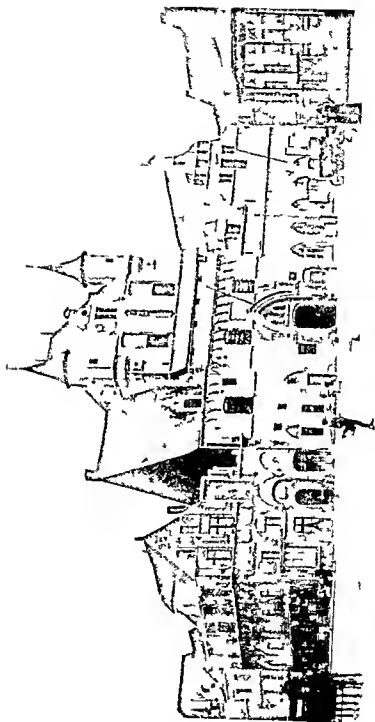
ANTWERP. CATHEDRAL OF NOTRE DAME. THE PRESENT STRUCTURE OCCUPIES THE SITE OF EARLIER CHURCHES WAS BEGUN IN 1357 BUT NOT COMPLETED UNTIL MORE THAN A HUNDRED YEARS LATER. IT IS THE LARGEST GOTHIC CHURCH IN BELGIUM AND THE ONLY ONE THAT HAS SEVEN AISLES. THE SPIRE IS OVER 400 FEET HIGH.



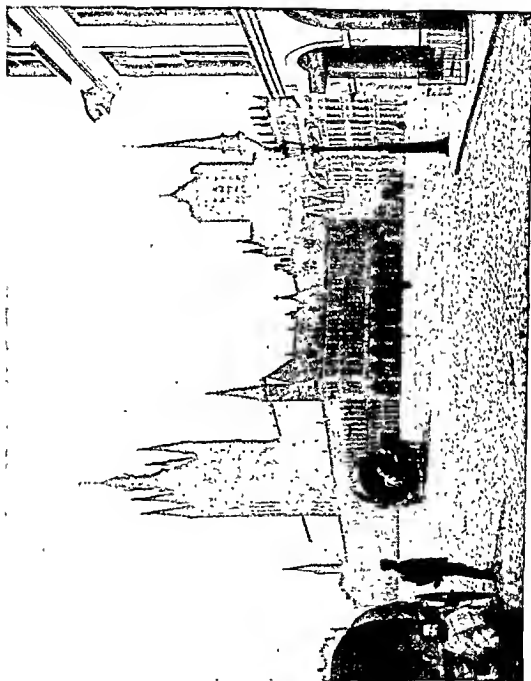
BRUGES - THE GRAND PLACE WITH THE HALLES AND FINE BELLERY TOWER (354 FEET). THE TOWER FORMERLY TERMINATED IN A PYRAMIDAL SPIRE FLANKED BY FOUR TURKETS, BUT THIS WAS DESTROYED BY FIRE. THE STRUCTURE WAS ERECTED AT VARIOUS PERIODS FROM THE THIRTEENTH TO THE FIFTEENTH CENTURY.



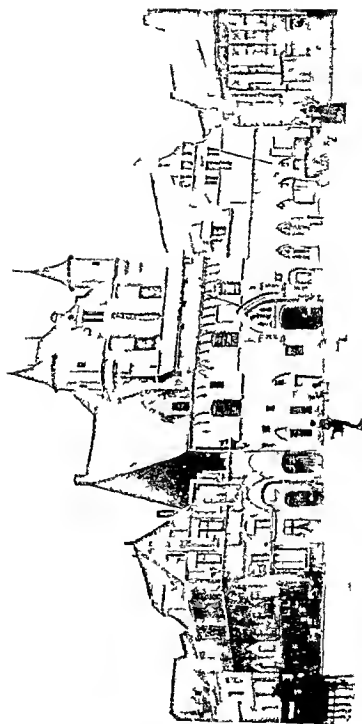
OUDENARDE THF HÔTEL DE VILLE BUILT 1525 1529 BY VAN IFFEL FN R THF T R 11



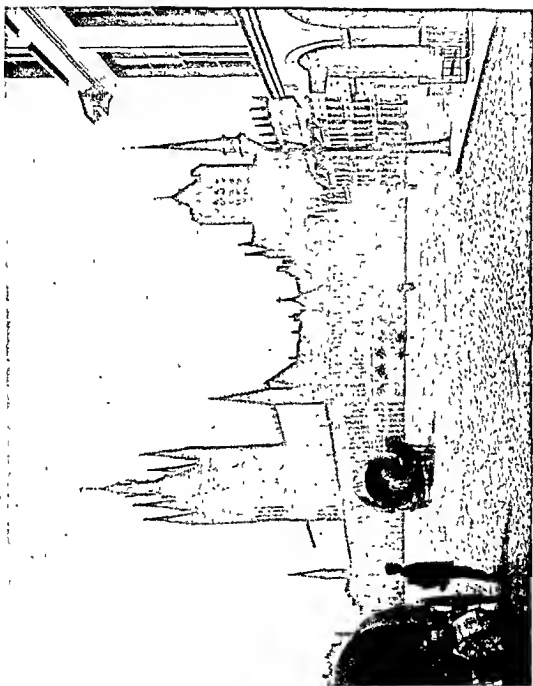
THE UNIVERSITY OF CHICAGO



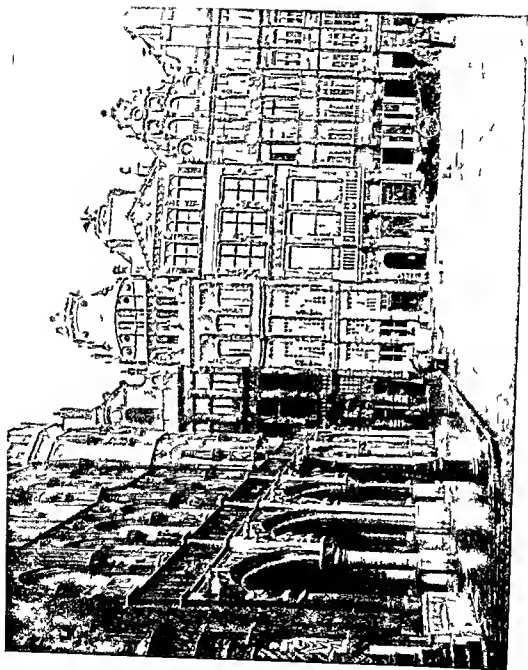
VIEWS. THE HOTEL DE VILLE AND CLOTH HALL COMBINATION KNOWN AS "LES HALLES." THIS NOTABLE STRUCTURE WITH ITS FINE SPICES TOWER WAS BUILT IN THE THIRTEENTH AND FORTIETH CENTURIES AND REFINED IN 1843-1862



A N F T P R A A T J O O A S A



VIEWS: THE HOTEL DE VILLE AND CLOTH HALL COMMONLY KNOWN AS "LES HALLS." THIS NOBLES STRUCTURE WITH ITS FIVE BELLEV TOWER WAS BUILT IN THE THIRTIETH AND FORTIETH CENTURIES AND RENOVATED IN 1857-1862.



I RUSSELS A C RIVER OF THE GRAND FAC SHOWING THE LO IR N O T I I P

The National Gallery of New South Wales

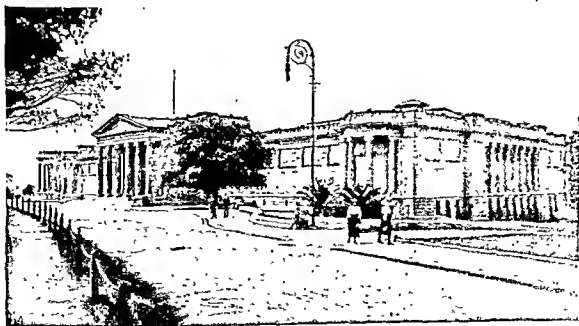
SOME NOTES ON THE NATIONAL GALLERY OF NEW SOUTH WALES. BY WILLIAM MOORE.

It is fortunate for the development of culture that the Governments of the States forming the Australian Commonwealth have recognised the importance of fostering a taste for the fine arts. Some Governments have done more than others, but as an example of what has been accomplished in the more populous States the support given to art by the Government of New South Wales is worthy of record.

The National Art Gallery in Sydney, which is the finest building of its kind in Australia, was built by the Government for £120,000, and will eventually be completed at a total cost of £220,000. The annual grants for the purchase of pictures range from £2000 to £5000, the amount voted this year being £3500. The total sum spent on the collection so far is over £130,000. The present Government has now made arrangements for the establishment of a National School of Art. Mr. G. V. F. Mann, the Director of the Sydney Gallery, who has been on a visit to England for the purpose of purchasing works for the Trustees of the Gallery, some of which are here reproduced, has also been making inquiries on behalf of the Government regarding the methods in force in the leading British Art Schools, with

the view of the equipment being thoroughly up to date. Further, the Hon. A. C. Carmichael, the Minister for Education, who deals with all matters relating to art, has set aside the top floor of the Education Department for the use of Australian artists desiring to exhibit their works, and to assist them in disposing of pictures he has started a Union of Art Lovers. So it may be seen that the Government has a genuine desire not only to stimulate a public interest in art but to assist the artists of the country.

But to return to the Gallery. The collection has sufficient variety to appeal to all tastes. Among the modern works there are good examples by Maurice Greiffenhagen, Frank Brangwyn, Melton Fisher, John Lavery, G. H. Mason, Sir Alfred East, David Murray, Stanhope Forbes, J. M. Swan, and others. In *Chaucer at the Court of King Arthur* the Gallery has one of the best known works of Ford Madox Brown, and the figure-painting *Wedded* is a good example of Leighton's art. One of the largest canvases is Sir Edward Poynter's *Visit of the Queen of Sheba to King Solomon*. This work, which was purchased for £2800 was the one the President of the Royal Academy desired to be represented by in the one picture exhibition of living artists held at the Guildhall, London, in 1900, and at the request of the Lord Mayor the Trustees of the Gallery readily loaned the picture for this purpose. There is an



THE NATIONAL GALLERY OF NEW SOUTH WALES, SYDNEY

The National Gallery of New South Wales

attractive collection of water colours and the other sections have interesting examples by well known artists

The Trustees have given considerable encouragement to local artists with the result that the collection of works by Australian painters and sculptors is the most representative in the Commonwealth. Buying the works of Sydney and Melbourne artists at a time when the Trustees of the Melbourne Gallery were rather indifferent to Australian work, they were the first to purchase a landscape by Streeton, and they had the judgment to secure a painting by Conder when that artist was comparatively unknown. On the other hand they were slow in giving recognition to the work of Norman Lindsay, who is now, however, represented in the Gallery. The Australian collection is particularly interesting as it contains many of the most typical works painted in the country.

There are some pictures in the Gallery which while not ranking among the highest as artistic productions, have a certain historic interest, they recall the visits paid to Australia by some enterprising artists in the early days. There are two pictures of Sydney Harbour painted in 1842, the

one is by Conrad Martens and the other by Sir Oswald Brierly. The former came to Sydney with Darwin in H.M.S. Beagle in 1836, and after visiting the greater part of Australia settled in Sydney, where he died in 1878. Brierly paid two visits to Australia, the second time as marine painter in the suite of the Duke of Edinburgh, who came to Australia in H.M.S. Galatea in 1867.

Another painter associated with the early history of art in Australia is represented by several works. This is the late Mr W. C. Piguenit the first Australian born artist, who died recently at his home in Sydney at the age of seventy-eight. A self-taught artist, he might have achieved greater things had he had an opportunity of receiving a proper training in his youth. As it was, he accomplished a good deal and he will go down in our history as the painter who sought for his subjects among the mountain tops. When exploring the western highlands of Tasmania he had to carry every ounce of food required for the journey in a knapsack, and to get to the heights had often to force his way through the densest scrub. After returning from one of these trips he gave a lecture in Hobart on the beauties of the highland scenery, in the





(Copyright, F. Hastings,
London)

-PIQUET.- FROM THE OIL-PAINTING
BY L. CAMPBELL-TAYLOR

audience was Lady Hamilton, wife of Sir Robert Hamilton, the then Governor of Tasmania, and it was at her suggestion that the monochrome paintings illustrating the lecture were purchased by the Government by special vote of Parliament. When he went to Sydney the Trustees of the Gallery commissioned the painter of mountains to paint Mount Kosciuszko, the highest peak in Australia. Subsequently he spent a year in England and had three of his English landscapes engraved by Henry Graves and before returning to Australia had the satisfaction of learning that one of his works had been hung at the Salon.

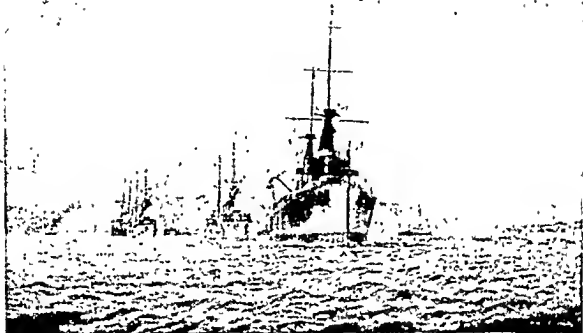
The new purchases made by Mr Mann for the gallery include a bronze reproduction of Rodin's well known work *The Kiss* a bronze group, *Femina Interit* by W Reid Dick which was shown at the last Academy, the painting *Piquet*, by Campbell Taylor, a portrait of H B Irving by K C Ives, a portrait of Lady Linca Duncombe, by J J Shannon R A and original drawings by Phil May. The painting of *The Australian Fleet entering Sydney Harbour October 4, 1913*, by Arthur J W Burgess was a commission from the Trustees. *The Kiss*, which is well known through reproductions is the fourth work by Rodin which has been bought for Australia. The other three are *The Little Lion*, a bronze statuette, a bronze head of Jean Paul Laurens (replica of the original in the Musée du Luxembourg Paris) and the marble *Minerva sans casque* (a replica), all of which were purchased by the Trustees of the Felton Bequest for the Melbourne Gallery. Mr Fress's portrait should have a personal, as well as an artistic, interest, as Mr Irving recently toured through Australia and was invited to lecture on Hamlet at the universities at Sydney and Melbourne.

only been represented by a single sketch, so the studies of coster girls should be a welcome addition to the black-and white section. May spent about three years in Australia and did an enormous amount of work while he was on the staff of the 'Bulletin'. It was here that he learnt the trick of elimination, which he subsequently adopted with such extraordinary success. "Perhaps I should say that the printing machines of the Sydney Bulletin were my real master, he once confessed to 'M A P' in relating the days of his youth. "They were utterly unsuitable for the printing of work in which the value of light and shade was pre-eminent, and so I was driven to the resort of expressing what I had to express in the fewest possible lines but that was only the first year after that the printing was beyond reproach. May was a prominent figure in Sydney during the flourishing period between 1887 and 1897 when not only leading Australian painters but such interesting



H. B. IRVING, R.

The National Gallery of New South Wales



"THE AUSTRALIAN FLEET ENTERING SYDNEY HARBOUR, OCTOBER 4, 1913"

BY ARTHUR BLAKEIS, R.C.I.

visitors as Conder, George Walton, H.S. Hopwood and G. Nett were attracted to the Harbour City. This quartette is represented in the gallery. It may be mentioned here that Conder started his career on the staff of the "Illustrated Sydney News," his salary being thirty shillings a week.

Through the good offices of Frank Mahony, who pointed out to the editor that he was employing a genius unawares, the pay was raised to two pounds:

— It was at this time that Direction and others did some of their best Australian work. Every one was working hard, and good comradeship gave considerable stimulus in such a pleasant environment as Sydney Harbour. Nor was there any lack of recognition on the part of the State, for practically all the men who composed the group of artists at this flourishing period had examples of their work purchased for the National Gallery.

In addition to the collection of paintings, etchings, drawings and other works of a pictorial character, the Gallery has an interesting section of sculpture, including some select examples by Australian artists, and also a small but growing collection of pottery and porcelain from various sources.



INTERIOR, NATIONAL GALLERY (NEW SOUTH WALES)

STUDIO-TALK

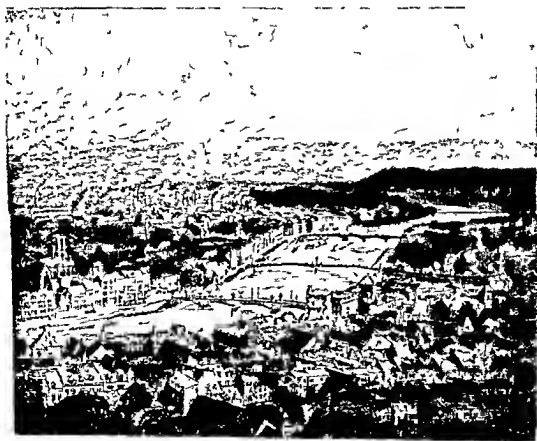
(From Our Own Correspondents)

LONDON—We are compiling a list of professional artists who have joined one or other branch of the British Forces for service during the war, and have already received the names of a number of those who have thus for the time being relinquished their ordinary vocation to serve their country. To make the list as complete as possible we should be glad if those who have not already done so would send us a postcard with particulars as to the branch of the service they have joined, rank, and so forth. The list will be restricted to painters, sculptors, black and white artists, designers, and kindred workers enrolled in any officially constituted corps serving at home or abroad.

The etching of Liège by Mr Johnstone Baird which we reproduce, is a plate recently executed

by the artist from a pencil drawing made about August 1912, when he was on a visit to Belgium. This view of the town whose gallant defence is one of the most memorable features of the great war, was drawn from near the Citadel. Impressions from this plate are being sold by the artist for two guineas each, and the proceeds will be handed to the Prince of Wales's National Relief Fund.

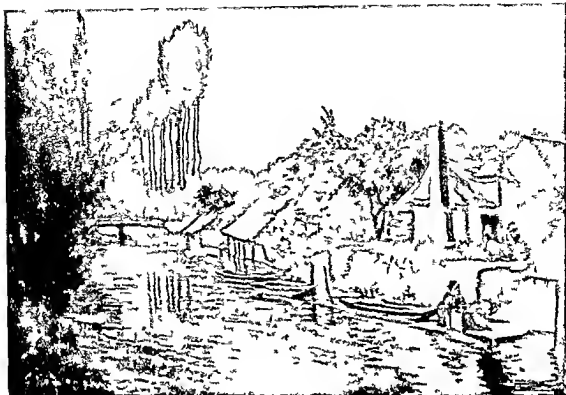
We are told that the response of the public in visiting the International Society's Autumn Exhibition at the Grosvenor Gallery, has fully justified the opening of the exhibition in accordance with the yearly programme. Though there are few works of spectacular importance on view, a great deal that is sound and well considered has been included. Most of the regular supporters of the Society are adequately represented and there are few things which can be dismissed as unworthy of the places assigned to them in the collection. Perhaps the most attractive canvases are the two brilliant





(Copyright of Mr. Robert
Dun's term.)

"THE FLIGHT FROM BELGIUM" FROM
AN ETCHING BY W. LEE HANKEY



WASHHOUSES AT BOURGES

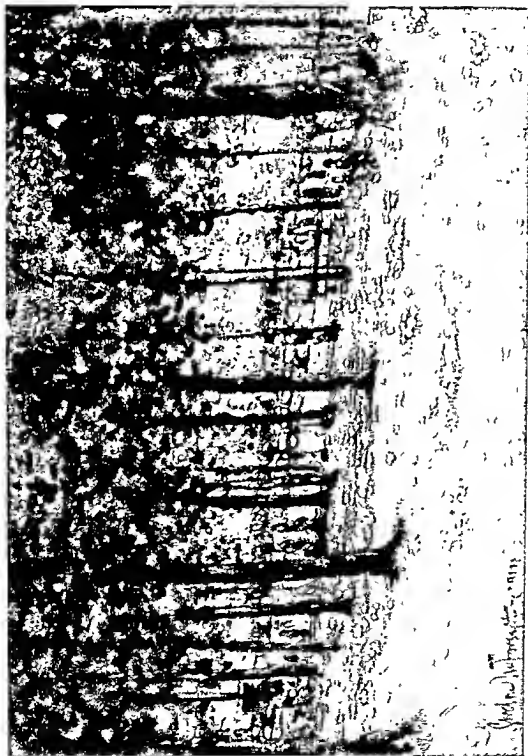
FROM A WATER-COLOUR BY GORDON M. FORSYTH

fantasies *L'Intrigue* and *Le Bassin des Tuileries* by Gaston La Touche charming decorations handled with great skill, but of commanding importance also is the repellent but masterly study *The Apache* by Mr Glyn Philpot and Mr Nicholson's contributions—especially the dogified landscape *The Golden Valley*—have in full measure the admirable qualities by which his work is always distinguished. Other pictures which can be heartily praised are Mr Lavery's *Winter* Mr G. F. Kelly's *Spanish Gipsy* Mr Philip Connard's group *Jane Evelyn James and Helen* the small studies *The Beach* and *The Group on the Beach* by Mr W. W. Russell Mr Oswald Birley's attractive portrait of *Miss Esme Robb* and the remarkable canvases *The Son of the Prodigal* by Mr A. S. Hartnack. Again much praise is due to *The Dark Red Shawl* by Mr G. W. Lambert, the *Cathedral of Montreal* by Mr W. L. Bruckmann the Venetian notes *The Salute* and *The Orange and Red Palace* by Mr Ludovic the powerful pastels by Mr Gwelo Goodman the brilliantly able water colour *Les Arènes de Nîmes* by Mr W. B. E. Ranken and the delicate water colour landscape *The Mouth of the River Etaples* by Mr Alfred Hayward and of notable interest are the etchings by Mr W. Lee

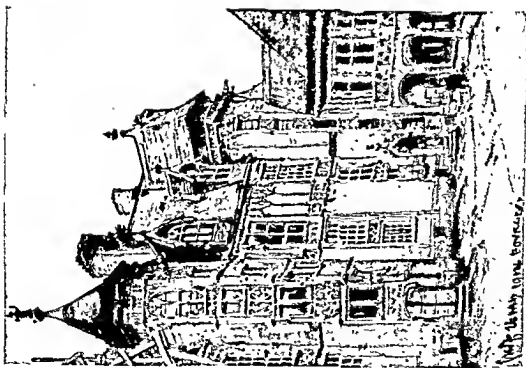
Hankey particularly *The Flight from Belgium* the water-colours by Mr W. Monk Mr H. M. Lavers and Mr W. L. Bruckmann and the characteristic pastel *Two Dancers* by Degas.

Mr Gordon M. Forsyth of whose work in the water colour medium we reproduce four examples, is perhaps better known as a designer than as a painter. For some years he has been associated with the Pilkington Tile and Pottery Company and some of the most successful examples of the Lancastrian lustre ware which has earned for this firm a high reputation among makers of British pottery have been designed by him. But as a painter too his work is worthy of serious attention and perhaps its chief significance lies in the feeling for light and colour expressed in it—a trait well exemplified in the sketch we reproduce in colour *In the Luxembourg Gardens Paris* one of numerous impressions culled from a visit to France shortly before the war.

The exhibition of modern Spanish art at the Grafton Galleries which supplements that of ancient Spanish art held last autumn proved disappointing bringing us only as far as the pretty school



"IN THE LUXEMBOURG GARDENS, PARIS
FROM A WATER COLOUR BY GORDON M. FORSYTH, A.R.C.A.



"THE HOUSE OF JACQUES CEUX, BOURGES " BY GORDON M. FOREYTH



"INTERIOR OF CHAIRES CATHEDRAL "
FROM A WATER-COLOUR BY GORDON M. FOREYTH

which was Spain's counterpart of our Victorian academicians. We accept the intimation from the preface to the catalogue that the war is unfortunately responsible for this. The academic art of Spain as here represented has been curiously uniform in character and it would be surprising if so much effort in one direction failed to result in excellence of a kind. Meissonier's art seems to have been the ideal. The Spanish painters however do not show the masculinity that was characteristic of Meissonier while they rival him in daintiness of execution. The best piece of the kind in the collection perhaps is Luis Jiménez's

Un Taller de Sastre

(Tailor's Shop). But

though this exhibition the proceeds of which are being devoted to the Prince of Wales's National Relief Fund must disappoint those who have long waited for an opportunity to study the work of the more independent Spanish artists of the last decade the exquisiteness in execution and love of the picturesque shown by the works on view will charm many.

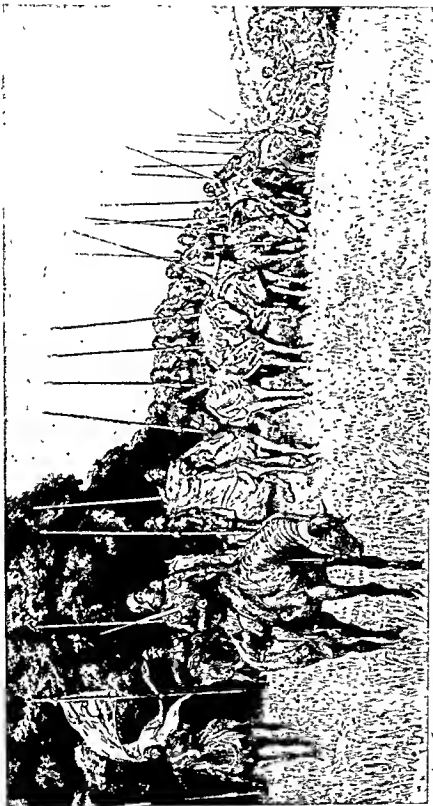
Mr. George Gascoyne is one of the few living etchers who realise the pictorial value of the horse though it may be said that *Battle Dawn* the impressive plate reproduced here has, in its deliberateness of composition and precision of technique more of the elaborate character of the old line-engraving than of the suggestive sketchiness of the modern etching. But Mr. Gascoyne's imaginative vision has conceived the spectacular nobility of a battle-array of medieval knights and he has gone for a complete picture upon his copperplate. His

thorough knowledge of the horse and its movements has enabled him to do this with considerable success. That he is even happier in a more sketchy mood with greater freedom of touch we may see in the charming little pastoral landscape which is reproduced on this page—a happy glimpse of the Normandy he knows so well. For it is with the horse that serves the worker in the fields that Mr. Gascoyne is pictorially most intimate and it is in the vein of this engaging little etching that this accomplished painter when he lays aside his brushes and takes up the etching needle is seen at his best.



A NORMANDY LANDSCAPE

FROM AN ETCHING BY GEORGE GASCOYNE



"BATTLE DAWN." FROM AN ETCHING
BY GEORGE GASCOYNE



BOOK PLATE

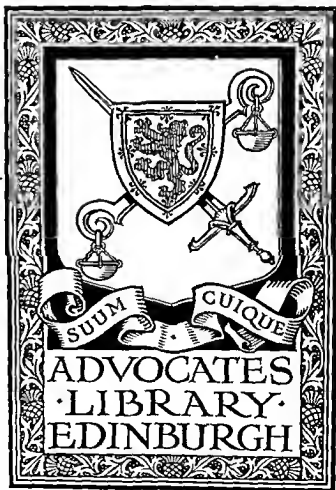
BY HAROLD NELSON

The portrait drawing in common with the miniature, is possessed almost invariably of a certain intimate charm not present to the same extent in more imposing portraits painted in oils, this is exemplified admirably in the very delicate drawing, executed in chalk on a tinted ground and heightened with the addition of a little colour, which we reproduce in facsimile. At the last exhibition of the National Portrait Society, held in February and March last at the Grosvenor Gallery, the Marchesa Louise de Rosales, wife of the talented sculptor whose statuettes we illustrated in a recent issue, showed two works, one being this portrait drawing of the actress Miss Betty Callish. Apart from its merits as a portrait, apart from that touch of *espiguerie* which gives such vivacity and character to the face, the drawing satisfies one particularly by its exquisite finish and by the clever rendering of the softness and texture of the skin and the modelling of the flesh.

When some time ago we reproduced a collection of book plates by various artists we were unable to include

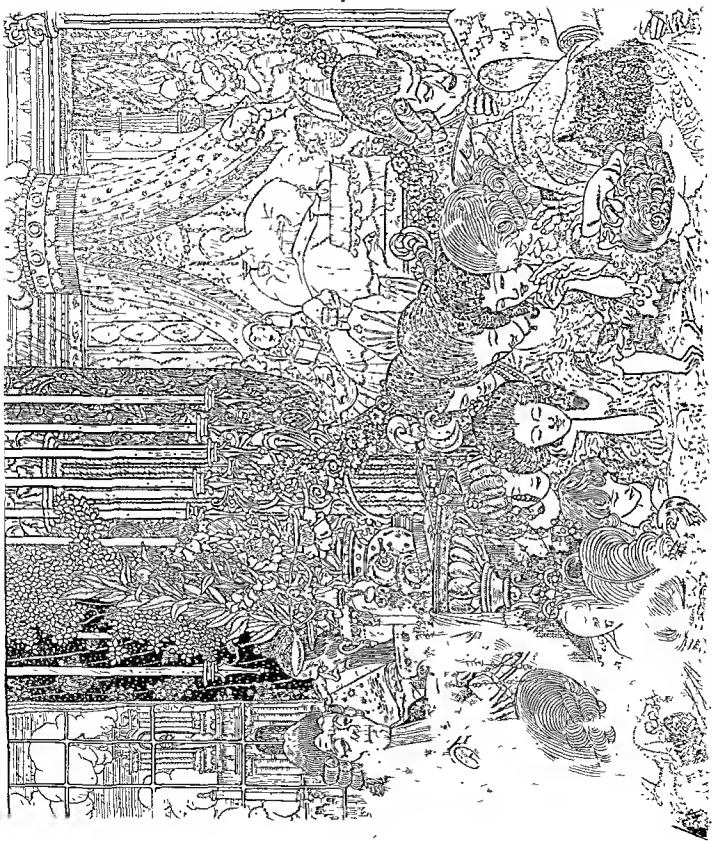
any recent examples by Mr Harold Nelson, who in this department and in all that pertains to the decoration of books has deservedly won a high reputation, and we are glad now to be able to make good the omission by reproducing two of his designs. Mr Nelson possesses an unerring sense of what is required in a book plate its decorative function is always kept in view and the pictorial element never allowed to obtrude unduly. He is particularly successful in dealing with heraldic motives and kindred devices.

The pen drawing by Mr Charles Robinson which we reproduce as a double page supplement is an admirable example of the work of one of our most talented black and white artists, and is of especial interest because it represents a new departure in book illustration. The ordinary function of the illustrator is that of an interpreter of the visions and intentions of another—the author, and though



BOOK PLATE

BY HAROLD NELSON





"THE FORT OF PRIDE,"
FROM A PEN DRAWING
BY CHARLES ROBINSON.

a silk brocade which shows a triumph of man's artistic efforts in attaining that which was considered by many a few years ago an impossibility

When the Court of Arbitration at The Hague was to be provided with an appropriate building the late Emperor of Japan in hearty approval of the spirit and purpose of the institution proposed to furnish the wall decoration for one of the rooms of the Palace. Accordingly in April 1909 an Imperial order was given to the late Kawashima Jimbei of Nishijin Kyoto a court artist, whose family has long been known for artistic weaving and who in his lifetime by consistent efforts and almost incredible patience devised new methods in proved looms and achieved wonders in the art of weaving. It has been a marvel to many how he was able to put harmoniously together colours that were considered inconsistent and contradictory in themselves. He was a master who played with colours creating rhythm out of colour discord out of chaos. Some of the best examples of his work adorn foreign courts and palaces whither they have been sent as Imperial gifts from Japan

The design was entrusted to Kikuchi Hobun of Kyoto who to day occupies a prominent position as an able painter in *kacho* subjects (flowers and birds). He was born in Osaka on September 17 1862, and when fifteen years of age he took his first lessons in painting from Shino Hôen. Two years later he went to Kyoto and became Kono Bareis *monjin*. In 1895 he was appointed to teach painting at the Kyoto Bijutsu Gakko (art school) and also at the Kyoto Industrial Art School when it was established in 1900. Since 1910 he has been teaching Japanese painting at the Kyoto Kaiga Semmon Gakko (Kyoto Special School of Painting). He has been a member of the judging committee on the Annual Exhibition of Art held under the auspices of the Department of Education.

The design in the actual size of the brocade was painted on silk in costly colours gold, *tan-sha gunjo* and *rokusho* (lapis lazuli) being freely used. It

depicts a scene in late spring and early summer on the bank of Lake Biwa. Extreme care is shown in the composition and execution. The design represents a peaceful scene and is so composed as to fit into a single picture when the nine pieces are properly placed. Trees flowers and birds characteristic of Japan are introduced to the picture. The whole work was not left merely as a design but was made into a finished painting of great merit. It has taken Kikuchi Hobun and several of his *monjin* over three years to complete

The tapestry covers the walls of three sides of the room and consists of nine pieces two pieces of fifteen feet by sixteen feet four pieces measuring fifteen feet by nine feet and three pieces to



TSUZURE NISHIKI (SILK BROCADE) PRESENTED BY THE EMPEROR OF JAPAN TO THE PEACE PALACE AT THE HAGUE. DESIGNED BY KIKUCHI HOBUN AND WOVEN BY KAWASHIMA JIMBEI OF KYOTO.

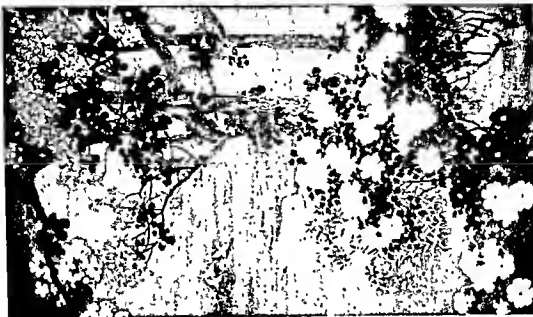
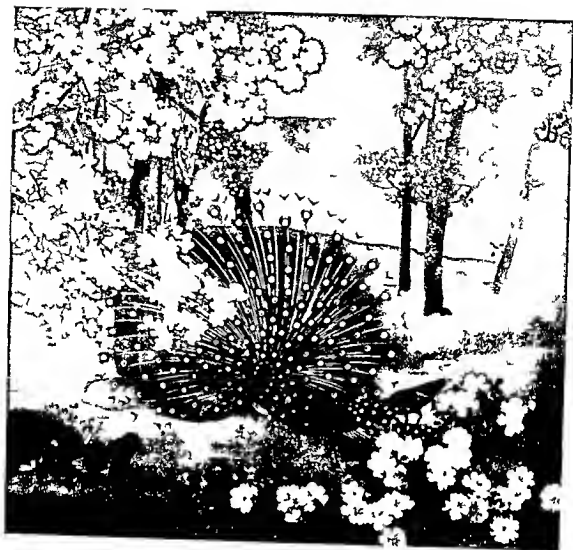


FIGURE NINJIA (SILK BROCADE) PRESENTED BY THE EMPEROR OF JAPAN TO THE PALACE OF PEAK AT THE HAGUE DESIGNED BY KINUCHI
HOBIN AND WOVEN BY KAWASHIMA JINRI, BOTH OF KYOTO, JAPAN



TSUZURI NISHIKI (SILK BROCADE) PRE-
SENTED BY THE EMPEROR OF JAPAN TO
THE PEACE PALACE AT THE HAGUE.
DESIGNED BY KIKUCHI HÖBUN WOVEN
BY KAWASHIMA JIMBEI OF KYOTO



TSUZURE NISHIKI (SILK BROCADE) PRE-
SENTED BY THE EMPEROR OF JAPAN TO
THE PEACE PALACE AT THE HAGUE.
DESIGNED BY RIKUCHI HÖBUN, WOVEN
BY KAWASHIMA JIMBEI, OF KYOTO.

the walls above the windows one being nearly three feet wide and over twenty five feet long while the other two are of the same width and eleven feet long. The large size of the several pieces made it necessary for Kawashima to construct new looms and an additional building to work in. In weaving after the warp is set in a copy of the design in the required size is placed below and the picture is carefully woven with a woof of coloured silk. The copy of the design shows geometrical lines at certain places to indicate the position of the thread. A mirror is fixed to the loom over the web so that the weaver can see whether his work coincides with the design. Thus by means of the picture placed under the woof and its reflection in the mirror the weaver with his finger nails and small combs works the thread into the picture keeping the loom going with his feet. It is almost like embroidery work and the process is an extremely slow and tedious one. When some very delicate part of the design was being worked a whole day of painstaking labour by a most skilled artist only resulted in a few square inches of *tsu ure nishiki* being executed. Therefore it is not to be wondered at that the entire work took several master weavers and a number of skilled artisans in all some thirty persons nearly four whole years. Before the work was finished the Emperor who gave the order for it had passed away and Kawashima Jimbei who started it has also gone leaving the work to be completed by his successor the present Kawashima Jimbei.

HARADA JIRO

REVIEWS AND NOTICES

The Book of the Baye & Tapestry By HILAIRE BELLOC (London Chatto and Windus) 10s 6d net.—In this work Mr Belloc gives a detailed historical introduction to the subject and on the illustrated pages provides a full description of the pageant of the Norman conquest displayed in this wonderful work. In the seventy six coloured illustrations after the original tapestry this volume reproduces the whole length of that famous production of twelfth century craftsmen.

Bruges A Record and an Impression By MARY STRATTON. Illustrated by CHARLES WADE (London B T Batsford) 5s net—

This attractive volume completed it would seem only a few weeks before the outbreak of war makes a timely appearance now when the eyes of the whole world are focussed upon Belgium and the cruel fate which has befallen this brave nation. That fate has left little for them to be thankful for but it is some consolation that the City of Bruges with its many old world relics should have been mercifully spared the ravages which have elsewhere attended the onward rush of the foe. This city as Mrs Stratton's narrative reminds us has had a stormy career and the clash of arms has times out of number been heard within its confines. To Englishmen it has of course a peculiar interest as having been the home of William Caxton for many years. Of its medieval architecture Mr Charles Wade a talented draughtsman with a marked



TSUZURE NISHIKI PREPARED BY THE EMPEROR OF JAPAN TO THE PEACE PALACE AT THE HAGUE. DESIGNED BY KIKUCHI HORUN. WOVEN BY KAIASHI A JIMBEI KYOTO

Reviews and Notices

genius for subjects of this kind, gives us many glimpses in the pen-drawings accompanying Mrs. Stratton's entertaining letterpress.

An Elegy written in a Country Churchyard. By THOMAS GRAY; illustrations by G. F. NICHOLLS. (London. A. and C. Black.) 5s. net.—Gray's Elegy is probably one of the most familiar poems in the English language, if not in its entirety at any rate for the many phrases which "have become as firmly embedded in the language as the 'quotations' which, in the opinion of the rustic on his first visit to the theatre, so detracted from the genius of the creator of 'Hamlet.'" This edition contains reproductions in colour of eight water colours by G. F. Nicholls, and the verses are upon pages decorated by an artist, R. J. R., whose full name is not given. The end-paper and the line drawings by this artist are agreeable, but rather marred by the introduction of an incongruous pseudo classic tablet upon which the quotations are inscribed.

Manuel de l'Amateur de Porcelaines. Par CHARLES DE GROILLIER. (Paris: Auguste Picard.) 25 fr.—This manual, compiled in the interests of the connoisseur and collector of china, contains a succinct statement of the principal facts concerning the multitudinous species of porcelain and kindred wares made in the various countries of Europe with the exception of France. The classification is primarily according to countries, and then alphabetically according to the place of manufacture. The marks used by the manufacturers are reproduced, and in a companion volume they are arranged alphabetically to facilitate quick identification. As nearly two hundred and forty manufactories are dealt with the utility of the work is obvious.

Flowers. By J. FOORD. (London: B. T. Batsford, Ltd.) 2s. net.—The series of Fellowship Books issued by the house of Batsford forms "a new contribution by various writers towards the expression of the Human Ideal and Artistic Faith of our own day." In this volume Miss Foord writes charmingly sympathetic essays upon Flowers, their appeal, the meanings of their quaint old English names, some of the legends surrounding them in East and West, the use of Floral Emblems in Heraldry, and kindred matters. The title page of a previous volume in this series was reproduced in our recent Special Number, "The Art of the Book," and upon the agreeable "get up" of the books generally the publishers are to be congratulated.

Reviews of various books published this season will appear in our next issue.

ARTISTS' GENERAL BENEVOLENT INSTITUTION

THE Portrait Painters whose names are set out below, being desirous of helping Artists and their families at this time, have proposed the following scheme for adding to the funds of this Institution

Any member of the public may, by the payment of Fifty Guineas to the Secretary of the Institution, receive a voucher which will entitle the holder to commission a portrait of any Soldier, Sailor, Doctor or Nurse who has served, or is serving, the King in the War, to be painted by any of the undermentioned artists who have agreed each to paint two such portraits, the canvases not to exceed in size 24 by 20 inches

Application for vouchers accompanied by cheque should be addressed to The Secretary, Artists General Benevolent Institution, 3 Charles Street, St. James' Square, London S.W. Vouchers will remain valid for at least six months after the end of the War. Purchasers are requested, in selecting a painter, to send in a numbered list of the names in order of preference, as in the event of more than two applications being made for the same artist a ballot will be taken. Should the purchaser of a voucher still fail in the choice of a painter, a second list may be sent or he may have the Fifty Guineas returned.

The letter in which the scheme is formulated has been signed by the following.

A. Airy, George Bell, Filade Bertieri, Percy Bigland, Oswald Birley, John Bowie, H. Harris Brown, F. C. B. Cadell, Frank Calderon, Frank W. Carter, George Clausen, John Collier, Philip Connard, A. S. Cope, John da Costa, F. Cadogan Cowper, John Crealock, Frank Dicksee, Sholto J. Douglas, Luke Fildes, S. Melton Fisher, Stanhope A. Forbes, Eric George, Louis Ginnett, Hugh de T. Glazebrook, J. E. von Glehn, W. G. von Glehn, T. C. Gotch, Ronald Gray, Maunce Greiffenhagen, Arthur Hacker, Harriet Halhed, J. McLure Hamilton, George Harcourt, Alfred Hayward, Keith Henderson, J. Young Hunter, Richard Jack, Augustus John, Louise Jopling, Gerald F. Kelly, T. B. Kennington, G. W. Lambert, J. St. Helier Lander, Philip A. de László, John Lavery, Flora Lion, William Llewellyn, W. Logsdail, J. Longstaff, Mouat Loudan, L. D. Luard, Seymour Lucas, Harrington Mann, J. Coutts Michie, Mark Milbanke, Gerald Moira, Waldo Murray, G. Hall Neale, William Nicholson, Gabriel Nicolet, A. T. Nowell, Dermot O'Brien, Herbert Olivier, William Orpen, Catherine Oules, Walter W. Oules, Alfred Praga, W. B. E. Ranken, W. B. Richmond, Hugh G. Riviere, T. Martine Ronaldson, Walter Russell, Frank O. Salisbury, Mark Senior, Charles Shannon, J. J. Shannon, Walter Sickert, Charles Sims, F. M. Skipworth, S. J. Solomon, Harold Speed, William Strang, W. R. Symonds, A. Chevallier Taylor, C. L. Colyn Thomson, Edwin A. Ward, G. Fiddes Watt, G. Spencer Watson, Daniel Wehrschmidt, Guy Wiltew, T. Blake Wigram.

THE LAY FIGURE. ON ART IN RELATION TO TRADE.

"I do wish that the general public would begin to understand how much art enters, or, at all events, ought to enter, into our everyday life," said the Man with the Red Tie. "It does seem to me sad that there should be such a want of taste among the people whom one would expect to show some sort of discrimination."

"Is there any general want of taste?" asked the Shopkeeper. "I think that there are a great many people who have very definite opinions on artistic questions and act up to them quite consistently."

"On what do you base that belief?" cried the Art Critic. "Are you speaking from experience or are you merely expressing a vague idea of what you suppose to be the popular point of view?"

"Certainly I am speaking from experience, and a long experience too," replied the Shopkeeper. "My work brings me in contact with all types of people, and gives me special opportunities of judging their likes and dislikes."

"And do you find that they like good art and dislike bad?" enquired the Man with the Red Tie. "Do they choose wisely and show real discrimination?"

"I hope that I never offer them bad art," laughed the Shopkeeper. "It is not a question of choosing; they buy the things I have to sell. You see, I know what they want."

"Ah, that is just the point," broke in the Critic. "You know what they want and you choose for them. But do they know what they want, and would they choose something else if they had the chance?"

"I am sure I do not know," returned the Shopkeeper, "and I am sure I do not care. If they are ready to buy what I have to offer them, why should I worry about anything else?"

"In other words, why should you worry whether the public has any taste or not so long as you are prosperous in your business?" said the Man with the Red Tie.

"That about sums up the position," agreed the Shopkeeper. "I am a business man, and I have to deal with certainties, not vague possibilities."

"But are the possibilities so vague?" asked the Critic. "If you offered to the public something fresh, something better than they had seen before, something with more real art in it, do you not think they would be glad to get it?"

"I really cannot say," answered the Shopkeeper.

"But anyhow I should not like to take the risk I might have a lot of stuff left on my hands."

"Oh yes, but equally you might not, and therefore the risk would be worth taking," declared the Critic. "There are surely many other kinds of art than those which people have liked in the past and which your experience has taught you they used to want. You ought to be prepared to give them what they will want in the future."

"When they want it I will supply it," asserted the Shopkeeper. "But can you tell me where I am to get what they are going to want?"

"Go to the manufacturers," exclaimed the Man with the Red Tie, "and see what they can offer you. Don't let the people with taste begin buying abroad because they can get better things than are available for them at home. Get ready for the good time when the general public wakes up!"

"That is all very well, but I cannot sell what our manufacturers do not make," said the Shopkeeper.

"Then you should make it your business to teach them what they ought to make," argued the Critic. "I can quite see that you are to a great extent in their hands, but at the same time you have the power to influence their production. If you use this power wisely you will benefit in the long run, because you will keep your trade from going abroad."

"That, of course, is worth trying for," replied the Shopkeeper. "But do you really think there is much good art in the stuff imported from abroad?"

"I think that very much of it is utterly cheap and nasty," sighed the Critic, "and intended to appeal to the lowest and most debased taste, and I think that our manufacturers are far too much inclined to imitate it. But that is where you come in. You can stop the production here of this sort of stuff if you refuse to handle it, and you can prevent its importation if you teach the public to see how bad it is."

"A nice job for me!" cried the Shopkeeper. "I must educate the manufacturers as well as the public, it seems."

"Those are the responsibilities of your position," laughed the Critic, "and I look to you to realise them. Ask the manufacturers to supply you with stuff that is simple, well made, and fitted for its purpose—in other words, artistically sound—insist that they shall invite the aid of the artist in their business, take the artist into partnership yourself; raise the standard of production and keep it up. Then you need have no fear of foreign competition."

THE LAY FIGURE.

character' It is through his absorption in this that he gets those qualities of entertainment and emotion which seem to me the essentials of art (I may make myself clearer by explaining that the peculiar form of entertainment which a picture offers is decoration) Mr Kelly has painted portraits, he has painted in Spain, and he has painted in Burmah but his interest in character makes a whole of work which at first sight looks as if it might be divided into three parts between which there is no great connection His Spanish work, his Burmese work, shows no less an absorption in character than do his portraits of Captain Kelves, R N, or of Lady Clarke illustrated in this article but it is an absorption in the character of a people rather than in that of individuals We who practise the arts know only our own country, and when we paint or describe other peoples can tell not the truth about them, but the impression they make on us This art can with difficulty be other than quaint or curious and at the best tell us only how a particular generation regarded a civilisation other than its own The French painters of the eighteenth century who painted the East—there was an exhibition of their work at the Louvre a year or two ago—looked upon it as a masquerade and offered us an Orient in powder and patch, and the French romantics painted the East of the Byronic attitude our own generation has been chiefly impressed by the mystery of the East, and it is this which Mr Kelly has painted His Burmese dancers—there is a long series of them, painted with boldness and great vigour—have a strange impenetrability, their gestures are enigmatic and yet significant, they are charming, and yet there is something curiously hieratic in their manner, with a sure instinct, and with a more definite feeling for decoration than is possible in a portrait, Mr Kelly has given us the character of the East as we of our generation see it It needed a peculiar sensitiveness, and the same sensitiveness has served him in painting Andalusia Here again it is the character of a race that he has painted, more intimately than when he painted the Burmese, because the soul of the

Spaniard is nearer to us than that of the Oriental, and here again he has shown a rare originality, for Andalusia has meant to the painter, as to the superficial traveller, a land of song and light laughter of dancing and castanets It was Theophrastus Cauter who described the country in these terms and the world at large has been content to see it through his eyes It is a vulgar Spain of the Paris exhibition, a Spain at Earl's Court, which fills the imagination of the traveller who visits that country and since most men take from their journeys only what they bring to them, often enough he returns home again with his impressions unaltered In too, finding little of what he expected he takes back only disillusion If you look at the pictures which illustrate these pages, *Joaquina The Lark*, *María, Rosa Maria, On the Rocks* you will find that Mr Kelly has seen Spain very differently He has painted Andalusia, for it is Andalusia that he has painted in the portraits of these different women just as much as if he had painted street scenes in Seville or the crowd at a bull fight, with



THE BLACK SHAWL

OIL PAINTING BY GERALD FESTUS KELLY



"ON THE ROCKS" OIL PAINTING
BY GERALD VESTUS KELLY



LADY STANLEY CLARKE FROM THE OIL
PAINTING BY GERALD FESTUS KELLY

Gerald Festus Kelly

fresh eyes and from an entirely personal standpoint; and they who know the country must realise the truth of his presentment. For Andalusia is a land of passion, and passion is not mirthful, there is always tragedy at the back of the dancing and the laughter which are all the superficial see; and the songs of its people are a melancholy wailing; they deal with unrequited love and death and hunger. *Rosa Maria*, the woman of *The Black Shawl*, with her beautifully painted hand, have eyes heavy with tears, their faces are sensual with a sensuality raised to a strange height of passion. There is the real Andalusia, and the painter who could see it, breaking through a shallow tradition, has gifts of insight which are rare among his fellows.

But there is a wall raised between us and the peoples of other lands; we know our own folk because our childhood has been spent among them; a thousand delicate feelings aid our comprehension; and our description of foreign nations, however subtle, cannot have a complete intimacy.

Character deals with the individual; and the painter of character has full scope for his gifts only when he is portraying his own countrymen. It is when Mr. Kelly paints Englishmen and Englishwomen that he reveals himself, patient, acute, and carefully exact, and his sitters with all their foibles and vices, their virtues and pleasant humours. Then he paints not only the character of a people but also of persons. Then his art is penetrating. Every one who is interested in modern painting will remember his portrait of *Mrs. Harrison*, now in the Municipal Gallery at Dublin. It is a portrait of a little old lady, but painted with such sincerity and emotion, soberly with a becoming restraint, that the individual is merged in the type; and you have a picture of graceful old age, insouciant as old age so often, so pleasantly, is, and beautiful. If art must give entertainment and emotion, here indeed is art. Only the mediocre keep always to the same level, and Mr. Kelly is not mediocre. Sometimes he sees his sitters without sympathy, which is the essential



"THE BUNNET MAKERS"

OIL PAINTING BY GERALD FESTUS KELLY



JOAQUINA OIL PAINTING
BY GERALD FESTUS KELLA

Gerald Festus Kelly

gift of the portrait painter, and then his pictures are dull; but more often, instinctively, perhaps, he paints with a true emotion; and then his portraits take a very high place as studies of character. He is not an idealist. He puts down what he sees, and when he sees with sympathy he gives you the very soul of the man, his strength and weakness, his very idiosyncrasies. It would not require a fertile imagination to give a true account of *Captain Reeves, R.N.*, or of *Lady Stanley Clarke*. They are played on the canvas for the world to see them. Though knowing neither I fancy that I could write an accurate history of each.

Mr. Kelly is young still, and life has still lessons for him. When he fails it is through lack of sympathy, and when he learns a more complete sympathy, when he is able to see the point of view of those he paints, discovering how each one of us is right from his own standpoint, he will produce a series of works which will be a true and personal record of the generation in which he lived. Is that a poor thing to do from the peculiar outlook of the painter? I am not a painter and do not know. It is what the great Holbein did.

M. RODIN'S GIFT TO THE BRITISH NATION

Mons. AUGUSTE RODIN, the great French sculptor, has presented to the British nation, as a token of his admiration for the British soldiers who have been fighting side by side with his compatriots, the magnificent collection of his works which formed part of the exhibition of French art at Grosvenor House, and was subsequently transferred to the Victoria and Albert Museum. This inestimable gift, which has been gratefully accepted by the Minister of Education on

behalf of the nation, comprises some twenty master pieces representing all stages of the great artist's evolution, and includes such notable works as *L'Age d'airain* (replica), *La Muse* and *L'Enfant prodigue*, all three life size, *L'Ange d'ichu* or *L'Ange tombé* as it is also called, the monumental *Cybele*, a study of *Balzac*, several portrait busts, including one of the late Mr George Wyndham, the marble group *Amour et Psyché* and a small terra cotta head of *Dante*. Except these last two, all the works presented by M. Rodin are bronzes. In communicating to the donor, who was then on a visit to London, the thanks of the nation for this priceless addition to its art treasures, Mr Pease said, "Your generosity has forged a new bond between the two nations. It will be a further opportunity for our artists to draw inspiration from the inexhaustible wealth of the French genius."



"CAPTAIN REEVES, R.N."

PAINTED BY GERALD FESTUS KELLY



'THE YELLOW PARASOL' OIL PAINTING
BY GERALD FOSTER KELLY

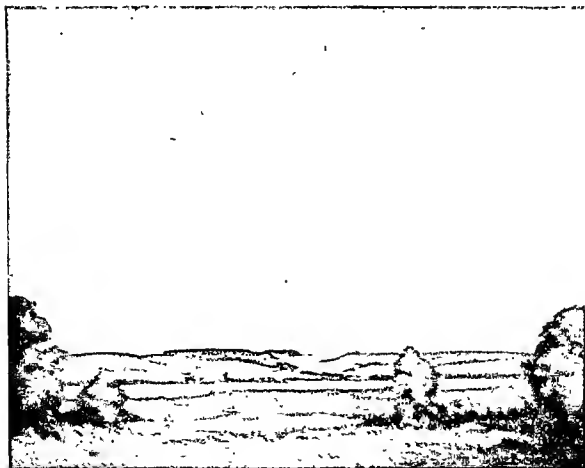
David Murray Smith, R.B.A.

THE LANDSCAPES OF DAVID MURRAY SMITH, R.B.A.

IN "The Gentle Art of Making Enemies" there is a sentence which reads: "The Imitator is a poor kind of creature. If the man who paints only the tree, or flower, or other surface he sees before him were an artist, the king of artists would be the photographer. It is for the artist to do something beyond this." Whistler was not here, of course, referring to the art of the landscape painter especially, but his words, so true of all art, will serve admirably as text for an article written in appreciation of the works of a painter whose landscapes make their great appeal in just the achievement of that "something beyond this"—beyond mere imitation of Nature.

Nature is so rich, so generous, so almost profligate in the beauties she offers so inexhaustibly that the artist when face to face with some exquisite landscape or glorious view, may to some extent be compared to the gourmet tempted to over-indulgence by

a luxurious profusion of rare *plats*, perchance he succumbs and tastes them all—with indigestion as consequence. With no desire to write flippantly, one would venture to describe as *artistic indigestion* that malady from which so frequently landscape painters—particularly when they indulge in work of a painstaking literalness—would appear to be suffering. There are occasionally subjects ready made in Nature for the painter, scenes which will completely satisfy his aesthetic predilections, and in which he may be able to preserve topographical accuracy without there being entailed any sacrifice of the composition which, as artist and individual, he desires to create upon the canvas. This, however, happens but rarely, and in general the painter finds that his transcript of Nature must be a rearrangement of material, a selection and a rejection, in order to produce a work which shall be a beautiful rendering, in terms of his art, of the various data Nature affords him. The earnest student and lover of Nature who, with paints and canvas, seeks to perpetuate and to communicate something of the joy he feels in the



"LANDSCAPE IN SOUTH WALES"

OIL PAINTING BY D. MURRAY SMITH, R.B.A.

contemplation of all her manifold glories knows that contrive he never so cunningly, his most ambitious attempt to imitate that loveliness is as naught in comparison with the beauty and perfection of even the very least of those creations of the Almighty which he seeks to depict. For the artist it is to study and to worship at this shrine of abundant beauty, so that at length by a selection, intelligently careful and sympathetic from that vast storehouse of artistic raw material, he may draw the threads which he can weave in accordance with his conscious artistic aspirations into a production which shall enshrine with sincerity and in a beautiful manner the emotion which the ever changing panorama of Nature arouses in him. A landscape is capable of communicating this emotion to the onlooker in proportion as the painter has assimilated the characteristics of the scene he depicts. has co-ordinated his own sensations and selected such facts as he feels will *interpret*—not *imitate*—with due regard for the possibilities and the necessary limitations of the medium he employs, those salient characteristics of Nature.

The function of the artist is to create and since he cannot hope to rival the beauty of the works of God, he must strive to reveal upon canvas a new beauty dis-

covered by, and distilled from, his own personal study of Nature. Have not many of the great landscape painters revealed to us in their art some phase of natural beauty which, unnoted before, now widens our horizon and lends a new enchantment to our walks abroad?

In the landscapes of Mr Murray Smith one recognises that a personal point of view is here presented. one feels the artist to be possessed of an individual outlook, and one is conscious of sincerity and of a lofty aim. There is a nobility and an austerity in these landscapes whose frames form, as it were, an open window through which we gaze out upon a new country. There is in all his work a restraint in the use of colour, and a certain formality in the arrangement of his composition revealing him as the master of his subject and not subservient to it.

Born in Edinburgh Mr Murray Smith studied painting at the Edinburgh School of Art and subsequently at the Royal Scottish Academy. Over twenty years ago he came south and settled in London, and in 1903 he was elected a member of the Royal Society of British Artists, his regular contributions being among the best things to be



THE CHALK CLIFF

OIL PAINTING BY D. MURRAY SMITH, R.B.A.



"CHEDDAR CLIFFS." OIL PAINTING
BY DAVID MURRAY SMITH, R.B.A.

seen upon the walls of the exhibitions in Suffolk Street

It is to some extent an inevitable concomitant of the variety of his inspiration that the landscape painter should work in a variety of styles indeed it would betray a limitation in his art did he not adopt diverse manners so as to adapt himself to the divers moods of nature. I though only a small selection from among very many interesting and beautiful landscapes, the reproductions we give reveal the artist in his most characteristic and individual vein.

The *Landscape in South Wales* shows the austerity and reticence which is such a feature of his work and also his fondness for low tones and subtle harmonies. Such works as this and the beautiful *Cheddar Cliffs* lead one to suppose that the artist prefers the somewhat pensive almost *triste* mood induced by the spectacle of the dying day rather than the joyous promise of early morning or the full tide of rich sunlight at noonday. In each one of his canvases one finds this subtle harmony in his restrained use of colour and the evidence of a

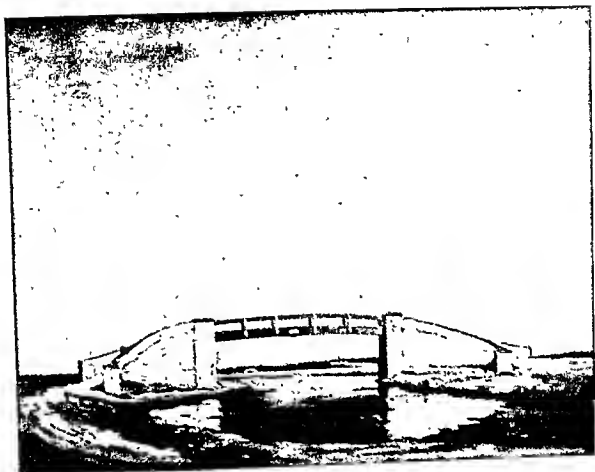
decorative sense highly developed. In the *Landscape in South Wales* the broad simple manner of treatment, the beautiful quality of paint and the interesting variety of tone resulting from the effects of the fleeting cloud shadows falling across the hills and river, all combine to make it a picture of great and compelling attractiveness. These interesting effects of light are what give the chief charm to such a landscape as the fine *Noon's Sapphire*, a large canvas nobly composed in which the shadows from the passing clouds chasing one another over the hill have turned the distant trees to deepest sapphire blue. This picture exhibited at K. in 1911 is very similar to the fine work in the recent R B A Exhibition of which Sir Claude Phillips wrote in reviewing the show. The best of the landscapes here is Mr D. Murray Smith's *The Gathering Storm* incisively painted in a steel grey harmony which makes a powerful impression of desolation and bitterness.

At the R B A Spring Exhibition 1914 the artist showed a fine *Piaale Michelangelo* now on view at Brighton and also another large canvas, *The*



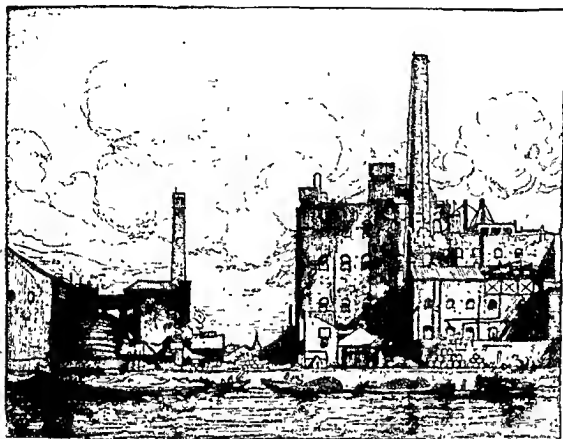
NOON'S SAPPHIRE

OIL PAINTING BY D. MURRAY SMITH R B A



•
"THE BRIDGE" FROM AN OIL
PAINTING BY D. MURRAY SMITH, RBA

David Murray Smith, R.B.A.



"HAMMERSMITH"

ETCHING BY D. MURRAY SMITH, R.B.A.

(By permission of the publishers, Messrs. P. and D. Colnaghi and Obach)

Bridge (reproduced here in colour), with its expanse of blue sky enhancing the loneliness and solitude of the bridge standing statuesquely, like a sentinél, over the cold steely-blue water, in which is reflected the light falling upon the yellow stone piers. Here, as in all this artist's paintings, we have pure landscape, there is no hint of human interest, we are not conscious of the bridge as man's agent, promoting intercourse and the carrying on of daily life. This is something quite detached as it stands out monumentally in the still, low lying landscape.

A Grey Day, Venice, another large canvas, is again an example of subtle, low-toned harmonies of colour, which are the more to be appreciated in their relation to the vast expanse of grey clouds which gives so fine a sense of spaciousness and atmosphere to the scene. In *On the Banks of the Arno* and *The Chalk Cliff* (R.B.A., Spring 1914) we find the artist in a rather different mood. Both of these are small works, and partake more of the nature of sketches, and here, with perhaps rather less beauty of quality in his paint, he achieves an

air of greater spontaneity in the landscape—the composition is not so *stylisé*—and we have in the first mentioned picture a fleeting effect, delightfully captured, of pale morning sunlight gilding the walls of the Florentine buildings, and in *The Chalk Cliff*, though a low toned picture, the greens are richer and more luscious, so that the bare chalk on the hillside and the white clouds, rapidly scudding across the sky, gleam out with greater contrast.

Apart from his oil paintings, mention should be made of the excellent water-colours, delightfully free in handling, and of the etchings, which form another side to Mr. Murray Smith's activities. From among a number of admirable plates we reproduce an interesting impression of *Hammersmith*.

Mr. Murray Smith has also made some excursions into the region of portrait painting, and with success, though here it is perhaps the figure in the composition, rather than the actual portrayal of character, that interests him, but it is in the beautiful landscapes, studied with reverence and composed with sympathy, intelligence, and skill, that his art reaches

Miniatures in the Pierpont Morgan Collection



"ON THE BANKS OF THE ARNO"

OIL PAINTING BY D. MURRAY SMITH, R.B.A.

its highest point; it is here that he reveals and communicates the beauty he has sought and found in Nature.

ARTHUR REIDIX

MINIATURES IN THE PIERPONT MORGAN COLLECTION.—TWO SKETCHES BY FRANCES REYNOLDS.

THE two miniatures which are reproduced in this month's issue, are drawings in water colour on ivory, by Frances Reynolds, the youngest sister of Sir Joshua, from paintings executed by him, and as historical documents are of considerable importance. The one called *The Link Boy* is signed by the artist and dated 1776, and this drawing gives us what we have not known hitherto, the exact date on which the President painted the picture called *Cupid as a Link Boy*.

This picture was described by Malone as *The Covent Garden Cupid*, and, according to Graves and Cronin, it was exhibited at the British Institution in 1817, in 1823, and in 1840. It was engraved by J. Dean in mezzotint, August 1, 1777, and was used by S. W. Reynolds in his series of engravings, circa 1820, but all we could say before

the discovery of this sketch by Frances Reynolds was, that the picture was either painted before 1777, or in that year. We may conclude, however, from this sketch, that the picture was painted in 1776, and not in 1778 as Sir Walter Armstrong has it.

The picture also figured at the Old Masters' exhibition at the Royal Academy in 1875, when it was exhibited by Earl de la Warr, and again in 1896, when it was shown by Mr. Alexander Henderson, whose property it then was. A little later on it was purchased by Mr. Pierpont Morgan. The reproduction of it here given shows a number of divergences between it and the miniature, the most conspicuous perhaps being the absence of wings from the latter, which would seem to imply that the picture was first of all a study of an actual link boy, and was subsequently amended. In the picture the colour and certain details have become modified by reason of exposure to light.

The other drawing, called *The Strawberry Girl*, is evidently a sketch of the picture now belonging to the Marquess of Lansdowne, a work which differs in certain respects and in colouring from the better known example of this famous painting which is in the Wallace Collection. It is signed

by Frances Reynolds and dated 1773 in which year Sir Joshua exhibited at the Royal Academy the picture called *A Strawberry Girl* which Horace Walpole declared was charming Lord Lansdowne's picture was painted in 1773 and was sold to Lord Carysfort for fifty guineas and then passed into the possession of the family of its present owner It was engraved by T. Watson Here again we have an interesting opportunity of knowing what the picture was like when Reynolds first completed it, and what was its original colouring before the light had commenced to affect that colouring in any respect The face in this picture was painted as is well known from that of Offy the second daughter of Reynolds sister Mary Talmer who afterwards became Mrs Gwatkin

Frances Reynolds was Sir Joshua's youngest sister She was born in 1729 and died in 1807 She kept Sir Joshua's house for many years when he came to London but her temperament was not congenial to her brother and when her nieces the Misses Talmer were old enough to take her place she left his house and never returned the separation causing her a lasting regret We do not know exactly when she took a house by herself but it was before February 15 1779 For a while she lived in Devonshire then she went to stay with a Miss Flint in Paris where the President visited her She afterwards lived as his lodger at the house of Dr John Hoole then went to Dover Street where Dr Johnson frequently visited her and after her brother's death in 1792 she took a large house in Queen's Square Westminster where she eventually died

She is known to have made a good many copies in miniature of the pictures painted by her brother and there was a strong divergence of opinion concerning the merit of these particular copies Sir Joshua said that "they make other people laugh

and me cry" but, on the other hand Northcote stated that "she paints very fine, both history and portraits

There are very few of her signed miniature copies of her brother's work in existence I personally am only aware of the existence of two or three beside the two now under consideration They came through the Bullock collection "His worth from the family of a person in Middle counties whose ancestor had been a personal servant to Frances Reynolds and it is said that these two drawings were a gift to her from a mistress They passed into the possession of a dealer in Birmingham who sent them up to V. Morgan and although the price demanded for them was a considerable one he was very glad to secure them and he was especially pleased to possess *The Link Boy* as being the first sketch for one of his favourite pictures

GEORGE C. WILLIAMSON



LEFT AS A LINK BOY (176)
(Original painted in the Pierpont Morgan Collection. Reproduced by permission of the late owner from a photograph supplied by him)



"THE STRAWBERRY GIRL AND "THE LINK BOY."
FROM TWO MINIATURES IN THE PIERPONT-MORGAN
COLLECTION. PAINTED BY FRANCES REYNOLDS
AFTER PICTURES BY SIR JOSHUA REYNOLDS.

Belgian Artists in England

BELGIAN ARTISTS IN ENGLAND. BY P. BUSCHMANN.

[Dr. Buschmann is Editor of our esteemed contemporary, "L'Art Flamand et Hollandais," and, like the artists of whom he writes, has been compelled to seek refuge in England. For obvious reasons it has been impossible to include reproductions of the works of all the artists he mentions, but we hope to supplement those now given by a few more in our next issue.]

WHILST the German army has been busy destroying or spoiling the art treasures of Belgium, the English people have been quick to offer an asylum to the distressed Belgium artists, who have come amongst them under such tragic circumstances, and to cheer them up in the adversity which has befallen them. In doing so with such wholeheartedness, England follows a noble tradition. It is not the first time that people from the Lower Lands-by-the-Sea have crossed the Channel, flying from fire and steel, from plunder and tyranny. During the religious persecution of the sixteenth century in the Netherlands a crowd of refugees came over here, and amongst them were many artists of note. It is no glory for Germany to remind us of the bloody achievements of the abhorred Duke of Alva.

But also in times of peace England has ever patronised our artists. A King of England, Charles I, knighted both our most renowned painters, Rubens and Van Dyck,* and there

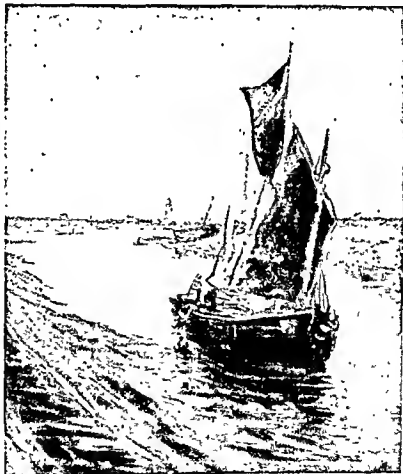
* Our readers may be interested in the following appreciation of England, translated from a letter written by Rubens from London, August 8, 1629, to his friend Pierre Dupuy . . . "This Isle appears to be a scene worthy of the curiosity of every Gentleman, not only on account of the charm of the country and the beauty of the nation; not

is scarcely a manor in the kingdom which has not at one time or other screened some precious Flemish work. Every student of this art is acquainted with the most famous names of the English nobility, as they belong nearly all to lovers and collectors of the great artistic productions of our country.

The Flemish masters, in their turn, left their mark upon artistic life in England. We need not insist upon the rôle of Sir Anthony Van Dyck as a court painter to Charles the First. Even the most renowned English eighteenth-century painters paid their tribute to his genius, and every one knows Gainsborough's last words, spoken to Reynolds: "We are all going to heaven and Van Dyck is of the company."

During the following century the Flemish

only for the splendour of outer culture, which seems to be extreme, revealing a wealthy and sumptuous people, living in peace, but also for the overwhelming quantity of excellent pictures, sculptures and antique inscriptions to be found about this court.



"FISHING-BOAT IN NIEUPOORT CHANNEL."
FROM A WATER-COLOUR BY ALEXANDRE MARCETTE

Belgian Artists in England

"Primitives, before all Memline, inspired in a large measure the promoters of the Pre Raphaelite Brotherhood and in our own days works by Flemish or Belgian artists have often figured prominently in brilliant loan exhibitions devoted to ancient and modern art

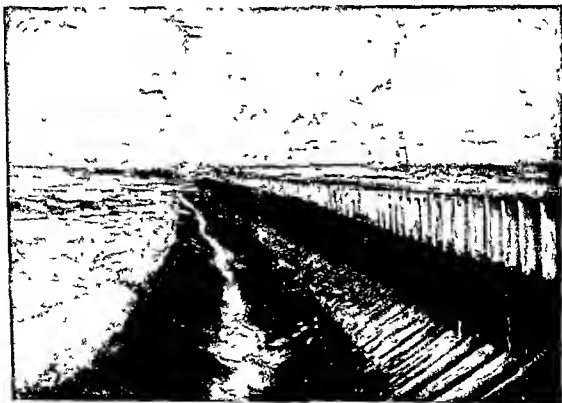
The Belgian artists who have now sought refuge in England will not feel quite out of their element, all those I have met here, partners in the misfortune which has befallen our country, have expressed themselves delighted with the reception everywhere accorded to them, and they will certainly subscribe with all their heart to the impressions, quoted above, of their great old master Rubens. Of course they by no means represent the whole of the Belgium art guild of to day. It may be that some of our leading artists have been prevented from leaving their homes others have found a domicile in Holland or in France, and there are possibly some staying in England who have escaped our investigations

We think, therefore, that in presenting the Belgian artists now enjoying British hospitality, we must allow our readers to have at least a glance at the present art movement in their country

Belgium's situation at one of the main crossways of the intellectual streams of Europe has necessarily influenced its artistic development. At its best moments, it took the lead in artistic life and activity, and its influence prevailed both in the North and in the South at other times it readily assimilated and reflected in its own character the renovations and developments coming from abroad—but ever it has remained one of the most sensible points in the great evolution of Art

Now that art seems to hesitate and to seek new ways, the divergent and opposite tendencies are quite as numerous and the confusion quite as great in this little spot on earth as throughout the wide world

Lost traditions still continue here their arthetical life with more tenacity perhaps than elsewhere. 'Genre' scenes in the style of Madou and the 'little masters' reconstitutions of antique or oriental scenery, chlorotic pasticcios of medieval Madonnas are still produced with more or less skill by brave craftsmen, who look to old pictures rather than to nature, and live in the sweet illusion that they are continuing the 'very art of Flanders'. But a long time has already elapsed since epic

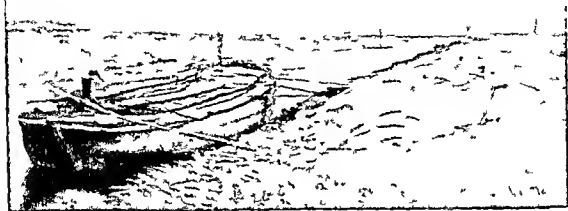


'THE ESTACADE NIEFORT' 6

WATER COLOUR BY ALEXANDER MARCETTE



"LIGHTHOUSE NEAR MIDDELKERKE"
FROM A WATER-COLOUR PAINTING
BY ALEXANDRE MARCETTE



THE VEER CANAL

WATER COLOUR BY ALEXANDRE MARCETTE

battles against academism and convention were won by the adepts of a more independent art and in the meantime Belgian *plein air* painting has flourished and found its way to the principal museums and galleries of Europe. Besides this many other systems have prevailed and groups have been formed and Belgium shows now the most variegated art to be imagined.

The indisputable leader of neo-impressionism among us is Emile Claus the painter of the Lys. He travelled in Spain Morocco Paris Holland Italy etc and after a most interesting evolution had the courage to break with tradition and became a convinced pointillist. He is the brightest of Belgian painters: he gave the name 'Sunshine' to his pretty old fashioned cottage on the banks of his beloved river and sunshine is the ideal of his art. Light and air vibrate in every one of his pictures. His Flemish landscapes are generally animated with figures or cattle for besides being a luminous colourist he is an admirable draughtsman. His drawings in black and white reveal the same research in atmospheric effects and by the simplest means he often obtains the most striking results.

Albert Baertsoen too is a Fleming having been born at Ghent, where his home is—or was until the advent of the invader. He works also in Bruges and at places along the coast. Although younger he equals Claus in ability and reputation but forms with him a complete antithesis. He does

not divide his colours, but loves the large and fluent touch quite as sensible to the subtle tones in sky and light he feels more attracted to the hours of twilight, and a deep melancholy often pervades his works. If Claus is the exuberant lyrical of sunshine and brightness in the open fields of Flanders Baertsoen may be called the elegist of its old dreamy little towns. He is a master etcher too and his prints belong to the very choicest produced in Belgium.

Georges Buysse ranks very near to these two masters. He is a frank luminist and happily renders with his own accent the luxuriant beauty of his country.

To continue with the artists who belong to the provinces of East and West Flanders, we mention Louis Reckelbus who is before all the painter of Bruges. This grateful theme has tempted many brushes but even this makes it dangerous. Reckelbus had no need to fear this danger, because he intimately penetrated the soul of his native town and he depicts its most charming aspects in bright and frank tempera colours.

Valerius de Saedeleer is a quite isolated figure in modern Belgian art. He has the eyes of a Primitive, and renders the flat, wide far stretching landscapes of Flanders with a delightful minutia. As a careful designer rather than a colourist, he often paints Winter scenes in almost monochrome but nevertheless very delicately graduated tones.

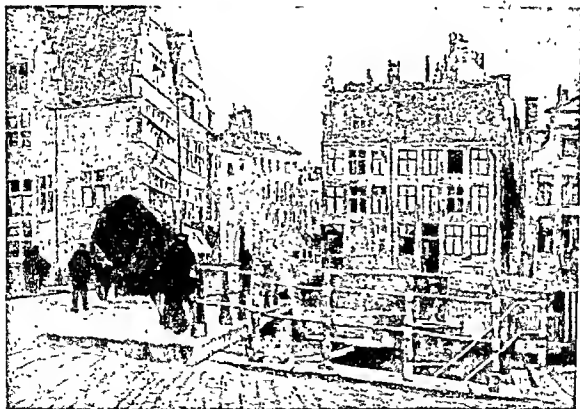
Belgian Artists in England



"GRAND'RUE, NIEUPORT: MORNING"

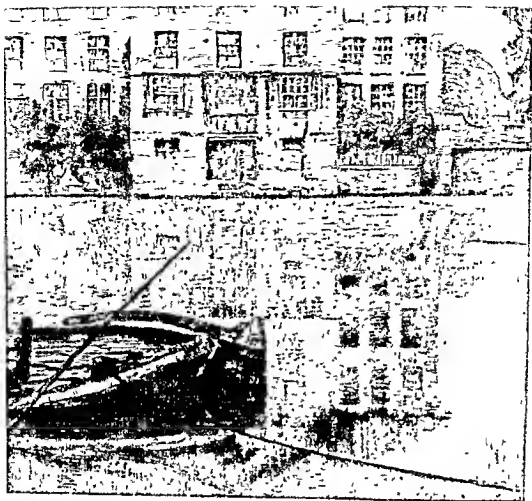
(Vernon collection)

FROM A PAINTING BY ALBERT BAERTSOEN



"ON THE QUAYS, GHEENT: CLOSE OF DAY"

FROM A PAINTING BY ALBERT BAERTSOEN



a Baertsoen

"REFLECTIONS, GHENT." FROM AN
ETCHING BY ALBERT BAERTSOEN



Malines, Belgium
View from the street

Albert Baertsoen

"AN OLD STREET IN MALINES." FROM
AN ETCHING BY ALBERT BAERTSOEN

Belgian Artists in England



MEDAL BY JOZIE DU FON

tion. Thus he has counterfeited King Albert and he is without doubt on the way to becoming one of the first Belgian portraitists.

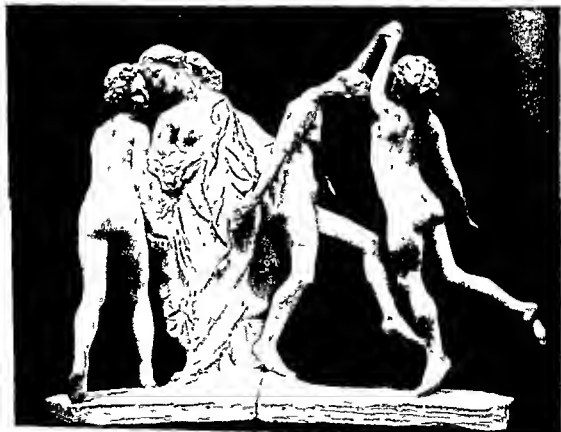
Hippolyte Daeye, born in Ghent, travelled in Spain and settled in Antwerp. He is a landscape as well as a figure painter, but is specially successful in his charming portraits of children.

Through Daeye, we reach the groups of Antwerp painters. The venerable metropolis of art is still proud of its renowned sons: Massys, Rubens, Van Dyck, Jordaens, Teniers, and so many others, and this glorious past explains to a large extent

the more reactionary tendencies in art which still prevail here more than elsewhere in Belgium. But, besides a "vieille garde," pursuing consciously the principles inherited from the past, a phalanx of fresh and youthful forces has arisen and vigorously pushes Antwerp art to new conquests.

Amongst them, we should first mention Charles Mertens, a highly endowed artist whose evolution is a typical one. He carried off his first laurels—many years ago—as a genre painter in the then beloved, pleasant and polished style. But he soon recognized that there was no issue in that direction, and giving up a success which was too easy for his talent, turned to actual life as it developed around him in its real light and atmosphere. Although a sensible and delicate landscape painter, Mertens excels in the human figure, and recently gave further proof of his skill in this direction in decorating with an allegorical composition of grand style, the ceiling of the new Flemish Opera House at Antwerp.

The lobby in the same building has been decorated by Emile Vloors, a sumptuous colourist, who



"LA DANSE"



"ALICE." BUST BY
• VICTOR ROUSSEAU



MEDAL BY JOZUE DUPON

In a certain sense Gustave van de Woestyne is akin to de Saedeleer with a similar disposition of mind he paints portraits which reveal a striking accuracy of detail and deep psychological penetration. Thus he has counterfeited King Albert and he is without doubt on the way to becoming one of the first Belgian portraitists.

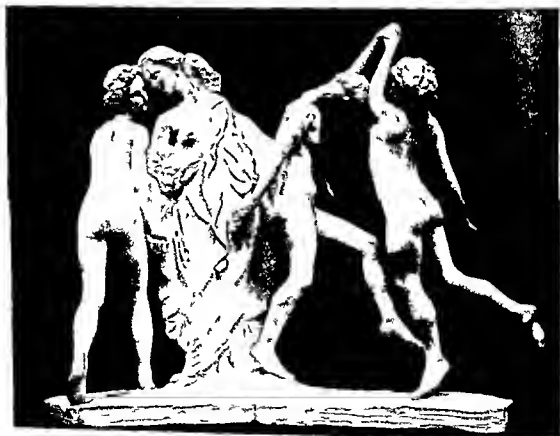
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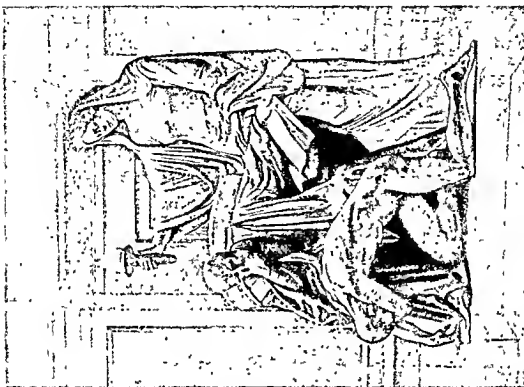
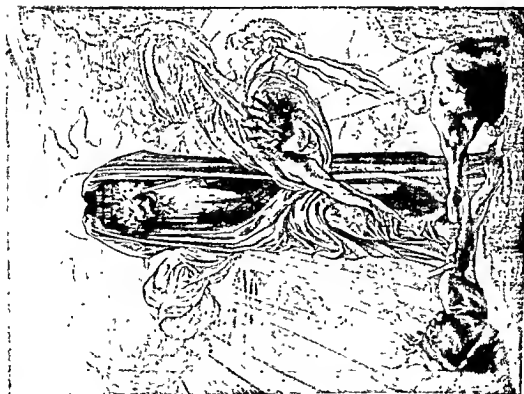
The lobby in the same building has been decorated by Emile Moors, a sumptuous colourist who





"ALICE" BUST BY
• VICTOR ROUSSEAU





"GODS SERVING: THE DIVINE LAW," AND "JUSTICE OF TO DAY." SKETCHES FOR MURAL PAINTINGS IN THE PALACE OF JOUVIN, BRUSSELS, BY JEAN DEWILLE

Belgian Artists in England



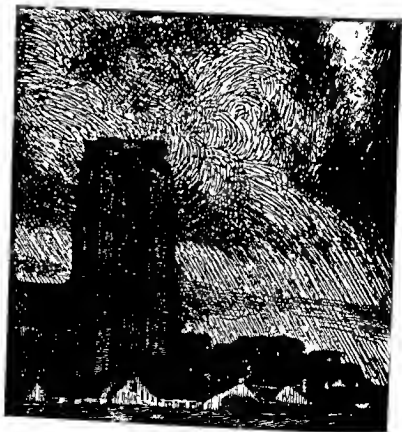
LES ROUGES (HOVELS)
WOOD ENGRAVING BY ALBERT
DELSTANCHE

philosophical digressions on this subject but simply look at the works these painters have produced. We are first attracted by the idealistic compositions of Jean Delville. This painter born in Louvain settled in Brussels after having been professor at the Glasgow School of Art. His well known *École de Patmos* in the Luxembourg Museum, Paris. Before the war he was engaged upon the execution for the Belgian Government of five large decorative wall paintings in the Palais de Justice of Brussels symbolising the idea of Justice in past and present times.

water colours and ranks amongst the very first masters in this delicate art.

Pierre Paulus belongs to the Walloon artists who devote themselves to the study of their own region. As Constantin Meunier did in sculpture, so Paulus magnifies with pencil and pigment the epic beauty of the dark industrial district of Charleroi where men and women perform their arduous labour in the coal pits and huge blastfurnaces.

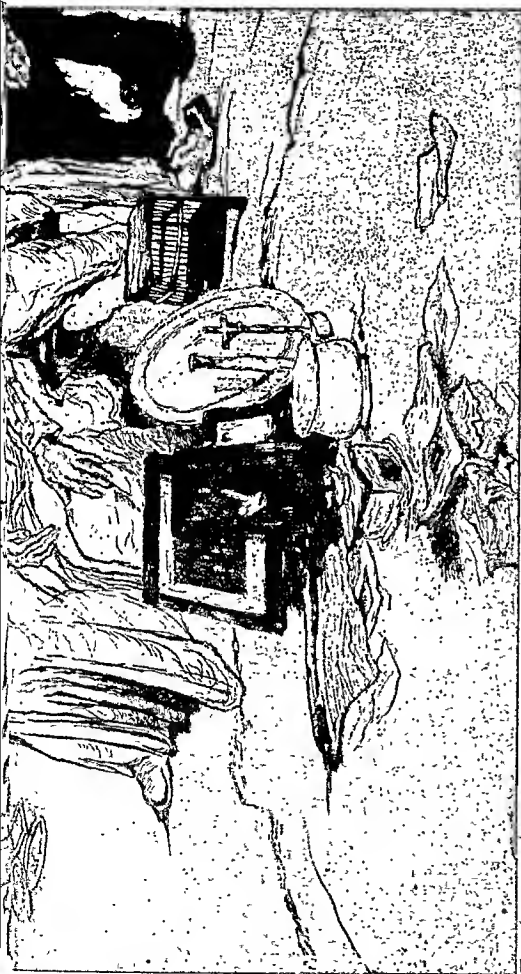
Besides these more or less realistic painters, we have to mention a group of artists who represent a reaction against the excesses of naturalism. They believe that art begins where nature ceases and that the artist has a nobler task than to paint a tree or a cow. We shall not trouble the reader with æsthetic-



TOWERS ON THE SEA SHORE

WOODCUT IN TWO COLOURS BY ALBERT DELSTANCHE
(From E. Verhaeren's 'La Guirlande des Danes')





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PLACE DU VIEUX BOURG,
BRUGES," FROM AN ETCHING
BY JULES DE BRUYCKER.

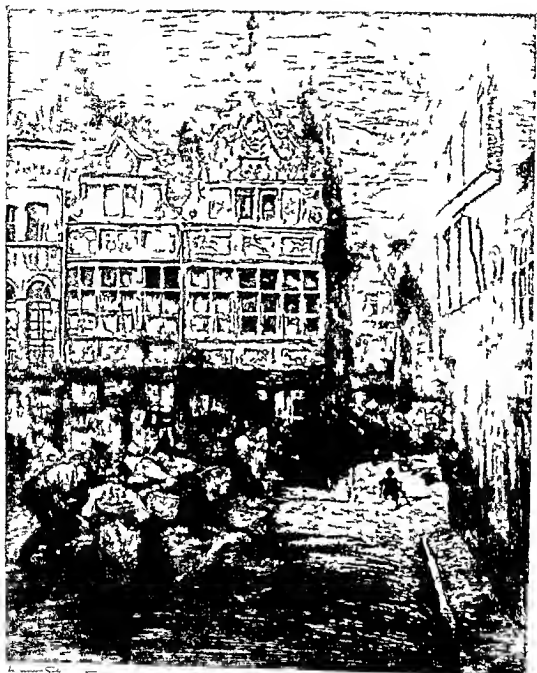
Place du Vieux Bourg, Bruges.



In the foreground, the dragon is being hoisted by ropes and pulleys. The dragon is the symbol of Ghent. The belfry is the Ghent Belfry. The scene is set in Ghent, Belgium.

J. de Bruycker.

"PLACING THE DRAGON ON THE BELFRY
AT GHENT" FROM AN ETCHING BY
JULES DE BRUYCKER*



THE HOUSE OF JAN TALFJN
AT GHENT FROM AN ETCHING
BY JULES DE BRUYCKER



"FRUIT-MARKET ON THE QUAI AUX
HERBES, GHENT." FROM AN ETCH-
ING BY JULES DE BRUYCKER



"OLD MARKET IN ILANDERS." FROM AN
ETCHING BY JULES DE BRUYCKIER

Belgian Artists in England

Emile Fabry is working in a similar line, but his preoccupations are of a more picturesque and decorative than idealistic and imaginative character. We may mention here Gustave Max Stevens, with his well studied compositions, sumptuous in colour and stylish in form, and Emile Motte, born in Mons and director of the Academy of that town. Like most of his Walloon colleagues, Motte is a draughtsman rather than a colourist; his portraits and figures denote the striving after a noble elegance and minute execution.

We have also been glad to meet some of our best black and white artists. Jules de Bruycker, of Ghent, is a painter in water colours, but before all one of our most vigorous and original etchers. The popular life, seen from its tragicomic side, finds in him an acute and somewhat caricatural interpreter.

Albert Delstanche is, besides an aquafortist, an engraver on wood, in fact one of the few artists who are devoting themselves to the renovation of this much abandoned art; he is now completing a series of woodcuts illustrating Emile Verhaeren's poems; "*La guirlande des Dunes*."

Another branch, most neglected in these days of hasty production, the engraving on copper, counts a masterly practitioner in Fr. Lauwers, professor at the Antwerp Academy.

Modern Belgian sculpture enjoys a world wide reputation and some of its chief masters are now in England.

Victor Rousseau hardly needs any further introduction. His busts of the Belgian King and Queen were reproduced in a recent issue of this magazine, and other works of his have figured in these pages from time to time. The high distinction and grace of his figures equal those of the

Florentine quattrocentists; their delicious *morh dezza* reveals the aspirations of mankind towards an ideal world, and spiritual elevation has seldom been combined in sculpture with greater delicacy of form.

Georges Minne of Ghent produced in former years strongly stylized figures in sculpture and drawing—and in the course of an interesting evolution, he has become more and more to a close observation of nature. His productions are not very numerous, but every one of them is thoroughly studied, and bears the marks of a powerful and highly cultured spirit.

Jozue Dupon, born in West Flanders and settled in Antwerp, practises nearly every form of sculpture, from delicately modelled medals and ivory figurines to monumental bronze statues of the largest size. His sculptures adorn many public places in Antwerp: he is also an accomplished



"INTIMITE"

OUR PAINTING BY HILPE VTE DAPAE

Chinese Bird-Cages

animalist and some fine specimens of this work are in the Antwerp Zoological Gardens

Last but not least we should mention one of the younger and most talented Belgian sculptors, Frans Huygelen, who was born and educated in Antwerp but afterwards went to live in Brussels. When he paid a first visit to London many years ago he was profoundly impressed by the Elgin marbles and other masterpieces of antique sculpture which England is so fortunate to possess. But his enthusiasm by no means incited him to imitation—it allowed him only to discover in these works the eternal sources of Art, and strongly fortified by their virtue he became in his turn a creator of everlasting beauty. In several private residences of his country he has executed large bas-relief friezes of the noblest inspiration and style, whilst the marble of his portrait busts seems animated by the very breath of life. One of these busts has lately been on view at the exhibition of the Glasgow Institute of the Fine Arts.

of handicraft in which the craftsmen of Cathay have displayed their genius at various epochs in the history of their most ancient civilisation. It may be that what we have learned in this and other ways is meagre compared with the field that remains to be explored—but what we have thus far learned is sufficient to arouse our astonishment at the rare combination of skilled craftsmanship and æsthetic sense revealed to us in the multifarious products of the Chinese workers' ingenuity. Perhaps the most remarkable thing about the Far Eastern craftsman is his readiness to exercise his skill on all kinds of seemingly commonplace substances and things on articles of everyday use as well as objects of a purely ornamental character—and here it is worth noting that with the Chinese use and beauty are and always have been closely associated and that consequently objects which with us are ornaments pure and simple are with them things which play a part in the lives either in the daily routine or on one or other of the many

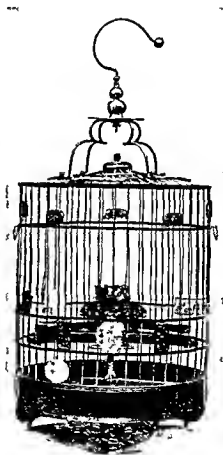
We have now completed our rapid—very rapid—review of Belgium artists in England. We had to write it in a rather disquieting frame of mind without any reference notes and in a language which notwithstanding our goodwill, still conceals very dark secrets from us. Besides this most of the artists having fled from Belgium, leaving everything behind it was a most difficult task to gather some material for illustration. This is an apology for the imperfection of our work.

But we had no other object than to awaken some interest in the achievements of those who have possibly lost everything but their talent and now mostly depend upon British hospitality. We shall be happy if we have succeeded in a feeble measure, and are most grateful to the Editor of THE STUDIO who afforded us the present opportunity.

P. B.

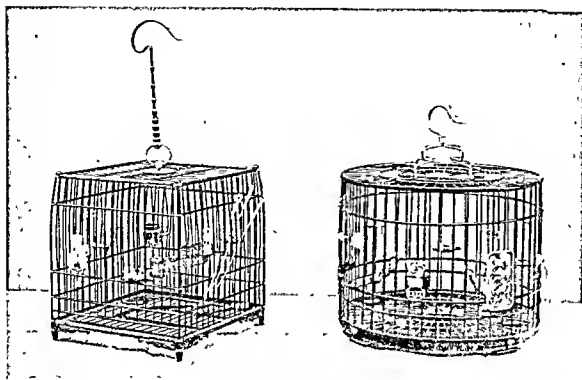
CHINESE BIRD-CAGES OF THE CH'EN LUNG PERIOD

FOR a long time our knowledge of the arts and crafts of China was limited in the main to those marvellous ceramic productions which now always excite the admiration of connoisseurs and the envy of collectors—but of late years certain auction rooms in the chief capitals of Europe and America, whether all sorts of *objets d'Art* from the Far East find their way from time to time, have helped to familiarise us with many other branches

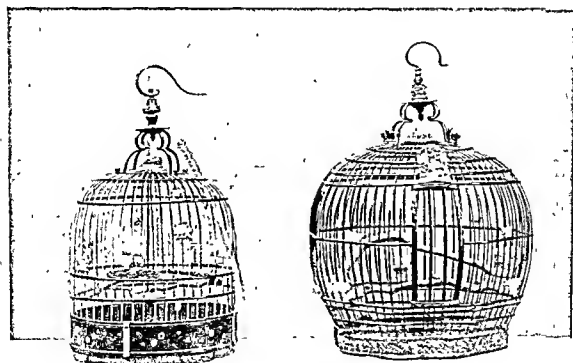


CH'EN LUNG BIRD CAGE BAMBOO AND WOOD
LAQUERED METAL AND IVORY FITTINGS

Chinese Bird-Cages



CH'EN LUNG BIRD CAGES, ONE MADE OF TORTOISESHELL AND BAMBOO, THE OTHER OF BAMBOO



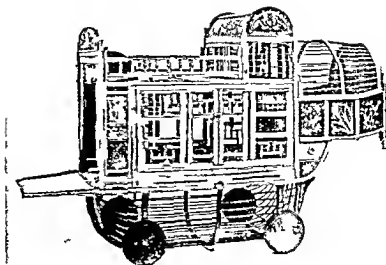
CH'EN LUNG BIRD CAGES ONE OF IVORY AND LACQUERED WOOD, THE OTHER OF BAMBOO

Chinese Bird-Cages

ceremonial occasions which enter so largely into the social system

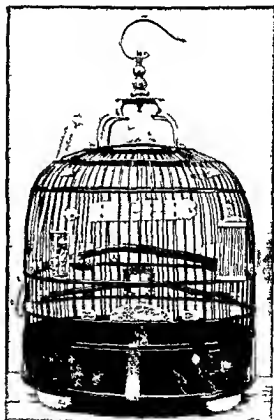
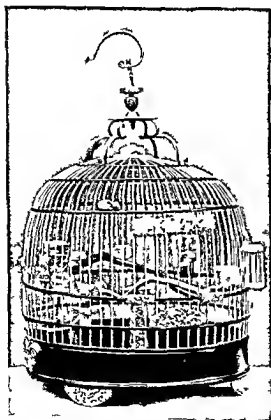
It is not surprising therefore that in such articles of domestic use as bird cages the Chinese craftsman should have displayed his constructive genius and instinct for beautifying the objects of daily use. How long the custom of keeping song birds in captivity has been in vogue in China we do not know but it is said that in some of their ancient pictures there are representations of bird cages hanging in the apartments of houses. The several cages shown in the accompanying illustration

belong however to a comparatively late period



CHINESE BIRD CAGE CH'EN LUNG (1735-1796) FRANK OAK LACQUERED WOOD

—that of Chien Lung (1735-1796) a ruler who was noted as a connoisseur in matters of art. They



CH'EN LUNG BIRD CAGES THE FIRST MADE OF IVORY AND LACQUERED WOOD THE OTHER OF BANYAN AND LACQUERED WOOD

Studio-Talk

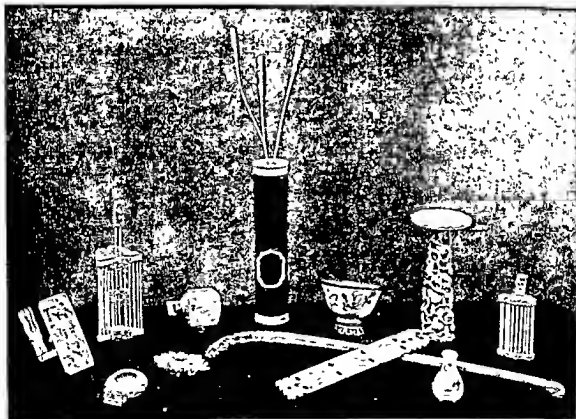
form part of a small collection which Messrs. Yamanaka and Co. are exhibiting in their galleries, and their excellent condition after the lapse of so many years is significant of the care with which they have been treated by their owners, evidently members of the wealthy classes. In the costlier examples ivory is used, not only for the various fittings and accessories, but also in conjunction with lacquered wood for the cage itself. The illustrations show two in which the "wires" consist of thin sticks of ivory. There is also one rare specimen in which strips of tortoiseshell are used in the same way; but in the other cases thin bamboo canes form the bars of the songster's prison. A very curious specimen is the one in the form of a car on wheels. The framework in this case is of wood, which, like the bamboo canes, is covered with red lacquer, the brilliance of which is relieved by the dark lacquer panels. In some of the examples illustrated, the base is capable of being detached bodily from the upper part, metal clips being used to hold the two parts together, and in the case of all the hanging cages, the hook with the rest of the attachment is of metal—usually silver—beautifully

wrought. Of particular interest are the numerous small accessories belonging to the cages, such as the carved ivory perch, the ivory feeding sticks and food receptacles of various kinds, the porcelain water pots, and so forth. All these utensils and implements are carefully adapted to their functions, yet each of them has become, under the magic touch of the craftsman a real little work of art.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The exhibition of the Royal Society of Painters in Water Colours does not reflect the influences of war. It is just what it might have been in normal times. Some of the ablest of the members are represented by admirable examples of their work, and among these we may especially mention the flower painter, Mr. Francis James. Mr. F. Cayley Robinson treats a scene with a title suggestive of domestic genre, *Sunday at Home*, in that cold sculptresque, almost monumental method which gives to his subjects a curious deconvolutive importance.



CHIEF LUNG BIRD-CAGE ACCESSORIES, CHIEFLY OF CARVED IVORY

Mr H Hughes Stanton A.R.A., breaks fresh ground in green and heavily leafed summer scenes in English valleys and this change in his themes is very welcome. Mr J Walter West's *In the Boringo Valley, Mentone* a little picture shows delightful art in composing landscape. Mr Russell Flint who is plentifully represented in this exhibition would with a little less patent 'cleverness' and a little more care in avoiding merely showy colour rank among the first painters in the Society. We catch a glimpse of this possibility in the clear and restrained drawing of the figures in the procession of his decorative piece entitled *Apples*. Mr Edmund J Sullivan contributes a series of illustrations in water colour to *The Year of Wakefield* ingenious in technique and telling the story while retaining the evidence of the artist's great interest in his medium for its own sake. Mr Charles Sims's art improves the farther it gets away from the snapshot realism he once affected and which has no place in the remote imaginative world his figures inhabit. Mr Edwin Alexander raises his studies of plant form enthusiastically, if almost too minutely at times to meet fully pictorial demands. A group of works represents the late E. R. Hughes

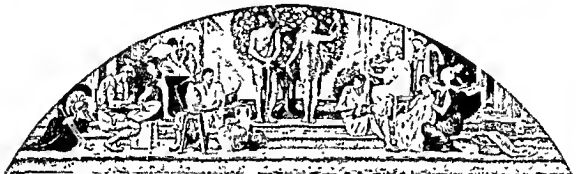
of these by far the most important is *The Spinet*, both in escaping the sentimentality which affected this artist's brush and in reflecting in water colours some of the true genius of the Pre-Raphaelite movement when it was at the flood.

Fresh from the above exhibition it was an interesting experience to turn to some water colours of the old British school at the Leicester Gallery. Nothing could be more restful than their simple use of the medium; but their real strength lay in an austerity by the side of which in its mere brightness and prettiness all modern work seems to suffer. Messrs Brown and Phillips made this exhibition interesting by working from the base of the old water-colour school right up to such modern artists as Mr Connard embracing on the way a picture of Mr Walter Sickert's expressing genius in its subtle interpretation of sea-mist veiling a fishing village, and an inspired panel by Gaudier. No exhibit surpassed in directness and interest in truth Mr Connard's sketches, but among many other things that charmed us the dreamy *Force of Brabazon* the silvery sketch of *Cliff and Sea* by



SCULPTURE AND ARCHITECTURE. LUNETTES FOR DECORATING THE DOME OF THE NEW CENTRAL HALL OF THE ROYAL WEST OF ENGLAND ACADEMY. BY WALTER CRAVE, R.W.S.

Studio-Talk



"PAINTING" AND "CRAFTSMANSHIP", LUNETTES FOR DECORATING THE HOME OF THE NEW CENTRAL HALL OF THE ROYAL WEST OF ENGLAND ACADEMY. BY WALTER CRANE, R.W.S.

Mr. Peppercorn, and Mr. Anning Bell's *Offering to Ceres*, must be recorded

The Autumn Exhibition which was opened at the Goupil Gallery at the beginning of November took the place of the annual Goupil Gallery Salon. It was arranged, as the preface to the catalogue explained, "in order to offer to those artists who have loyally supported us in the past an opportunity to exhibit and especially to test the possibility of still realising their works" at a time when necessarily the art market has become disorganised. The show was on a smaller scale than the Salon exhibitions, but in its general character it bore much resemblance to them. A great deal of able and interesting work was included in it, most of the artists who usually exhibit at the gallery being adequately represented, and the impression made by the collection as a whole was distinctly agreeable. Among the more important canvases shown were a delightful landscape, *High Barn*, and an admirable still life group, *The Lustre Vase*, by Mr. W. Nicholson, *Versailles Garden*, a very clever technical exercise by Mr. A. Jamieson, *The Elm on the Hill* by Mr. W. Graham Robertson, and *Reading Aloud on the Moors*, the best of a group of small pictures, by Mr. A. E. John. In the section devoted to water colours, pastels, drawings, &c.,

there were some exquisite decorative paintings by Mr. George Sheringham, water-colours of much excellence by Mr. F. W. Steer, Mr. A. W. Rich, Mr. A. Ludovici, Mr. W. B. E. Ranken, and Mr. F. E. James, and sound drawings by Mr. M. D. Burns and Mr. W. Shackleton

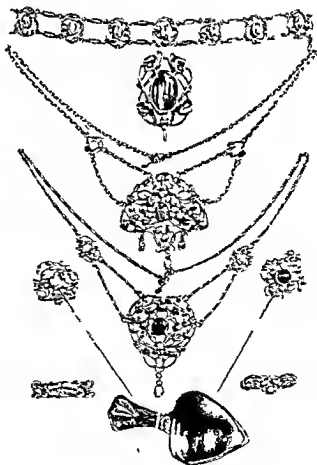
Recently in the large studio of Leighton House were exhibited two lunettes by Mr. Walter Crane illustrating *Sculpture* and *Architecture*, destined for the decoration of the dome in the central hall of the Royal West of England Academy at Bristol, and with them were shown two small sketches of another pair, previously executed and placed in position. Mr. Crane's designs were selected in an open competition in which Professors Lethaby, Moira, and Beresford Pite acted as assessors. The paintings, which are each 24 feet long and 7 feet high, have been executed in matt oil-colour, a purified petrol spirit being used as a medium, and the original studies have been much improved upon in the finished paintings. A brief reference to the symbolism of these lunettes may not be out of place. In *Sculpture* the figures of Grief and Fame and Love are given prominent positions to the right and left of the central figure of the Genius of Sculpture, who holds in her hand a small golden statuette of Victory, as being the principal

supporters of the sculptors sit, and the cere generally is meant to typify an Italian garden. In *Architecture* the supporting figures are those of Geometry and Proportion, and in *Painting* the winged youthful figure symbolising the Sphere of Imagination is prominently placed, while on the other side of the central figure is a young female holding the mirror of nature. The old man here represents Tradition, and near him the discovery of new truth is symbolised by the withdrawal of drapery from the sleeping female. Truth herself, holding a mirror, is seated at the fountain, which with the orange trees and other vegetation of course stands for the perennial vitality of art. In *Craftsmanship* the artist's idea was "to suggest the fundamental importance of the handicrafts, and that art with life is dependent upon productive labour, and that the finer arts depend upon the useful arts, or Arts and Crafts as we now term them, and in the light of this explanation the composition will be readily understood. The artist has symbolised Peace and War, though the helmet is that of Pallas Athene, the Goddess of the Arts, and the smiths are beating "swords into pruning hooks." The ship at anchor in the background is particularly appropriate to Bristol.

given to tedious pictures by members of that august corporation.

The best defence of the exhibition is that it is generously catholic in its recognition of all kinds of art, except, perhaps, the most eccentric. It shows none of the narrowness of outlook laid to the charge of Burlington House. Local talent too, by no means negligible at Liverpool, is generously treated as regards the quasi-amateur element, rather too generously. This last is most apparent in the water colour section, which, in spite of the admixture, is strong and interesting, including as it does excellent drawings by such artists as A. W. Rich, D. A. Cameron, Laura Knight, Edgar Bundy, Mary L. Gow, Edwin Alexander, R. W. Allan, Kate Cameron, F. E. James, the late Joseph Crawhall, A. K. Brown, S. J. Lamorna, Birch, W. Russell Flint, and Julia B. Matthews. Local talent shows

LIVERPOOL — With conservatism characteristic of this city, the Autumn Exhibition at the Walker Art Gallery clings to the Royal Academy tradition, while other cities have abandoned the great labour involved in such an enterprise in favour of smaller collections of invited pictures, which are easy to prepare and easy to make more completely artistic than these large open exhibitions, with their ponderous hanging committees and bewildering abundance of uninvited work, much of which cannot be rejected, even when of doubtful merit, because of various interests involved. We know how this sort of thing affects the big exhibitions in London, and we can recognise the adverse effect of similar considerations at Liverpool. There, too, the customary reverent attitude towards the Royal Academy dies hard, and we see important places

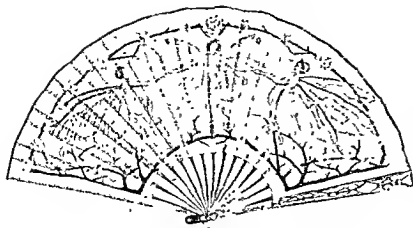


CASE OF JEWELLERY

BY MISS FLORENCE STERN

(Autumn Exhibition, Walker Art Gallery, Liverpool)

Studio-Talk



FAN MOUNTED IN MOTHER OF PEARL, SILVER GILT AND OPAL. BY MISS ROSE A. ISAAC; LEAF PAINTED BY N. E. ISAAC
(Walker Art Gallery, Liverpool)

well in this section, notably in the contributions of A. E. Brockbank, J. T. Watts, A. C. Meyer, G. Cockram, and D. Woodlock. In the smaller water-colour room, miniature art is particularly well seen, the exhibits being shown in desk cases arranged all around the walls. These include collective exhibits by the Royal Society of Miniature Painters, and the American Society of Miniature Painters, also a case of choice pieces by older men, lent by a member of the Art Committee, such as Gainsborough, Horace Hone, Isabey, Shelley, Andrew Plimer, with four clever nudes by G. di Fazio.

The tenth room has for several years been one of the most interesting and individual in the Exhibition. In it is to be found a really representative array of the best black-and-white work of the day, and a judiciously selected collection of fine craftwork in hammered metal, jewellery, small sculpture in bronze and silver, and ceramics. In this last, the chief collective exhibits are by Boulton and Co, Pilkington Tile and Pottery Co, A. J. Wilkinson Ltd, and W. Howson Taylor. In the other craft sections much dainty work includes a fan by N. E. Isaac and Rose A. Isaac, a wag at the-wa' clock and a muffin stand, both in brass, by Miss B. S. McElwaine, a white-metal plaque

by Mrs. S. B. Dibdin; the jewellery of Mrs. E. Newman, Miss Florence Stern, Miss Kate M. Eadie, Mrs. Agnes Thompson Hill, Miss Kate E. Eley, and Miss Alice Lisle, a pewter mirror by Miss Mary Lyle Ogg; and silver and silver-plated table-pieces by F. Kedward Sheldon and Bernard Sleight.

In the black-and-white collection, numbering over three hundred and fifty items, D. Y. Cameron has an exquisitely subtle pen-

drawing, slightly washed, *The Valley of the Spay*, and Muirhead Bone a commandingly impressive crayon *Pasteggiata Archaeologia*. An outstanding feature is E. S. Lumsden's group of twenty-one new Indian etchings, which are at the top of his achievement—subtle, luminous, fascinating. Other etchings of outstanding excellence are those by Henry Rushbury, Oliver Hall, C. J. Watson, Hamilton Hay, Anthony R. Barker, Anna Airy, W. Lee Hankey, Francis Dodd, and Martin Hardie. Sir Frank Short sends aquatints; and a local artist, Joseph Kirkpatrick, has some very interesting work in this method.



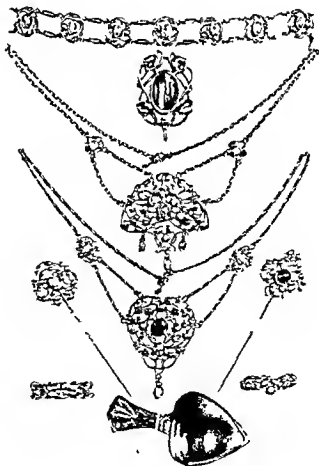
JEWELLERY (Walker Art Gallery, Liverpool)

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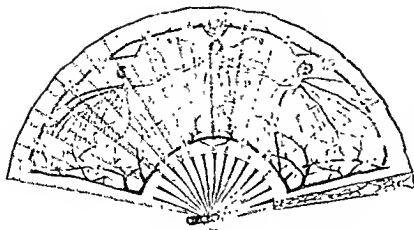


CASE OF JEWELLERY

(Autumn Exhibition, Walker Art Gallery, Liverpool)

BY MISS FLORENCE STERN

Studio-Talk



FAN MOUNTED IN MOTHER OF PEARL, SILVER GILT AND OPALS BY MISS ROSE
A. ISAAC; LPAF PAINTED BY N. E. ISAAC
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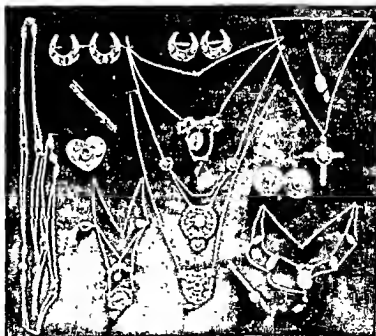
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JEWELLERY (Walker Art Gallery, Liverpool) BY MRS. E. NEWMAN

Returning to the exhibits in oil water-colour, tempera and pastel which number 1338 of the 2148 catalogue items it must suffice to say that one finds many of the chief pictures of the Spring exhibitions in town well reinforced by a judicious selection from the Royal Scottish Academy. T Cadogan Cowper's Chantry Bequest picture of Lucretia Borgia playing Pope, is shown to greatest advantage between two sombre grey green landscapes by the late Sir Alfred East which in turn gain in subtlety by the association with Mr Cowper's trenchant crimsons. *The Master* by Richard Jack, Gemmell Hutchison's *Caller Herru*, Pilade Bertrien's *Dame aux fourrures noires*, Oswald Birley's *In Sutherlandshire—Children of Leopold Hirsch*, Esq and Gerald F Kelly's *La Moja* are all in the first room where also are excellent landscapes by Niels M Lund, E T Compton, F Spenlove



"STARTLED" BRONZE STATUETTE BY FALL
E AONTFORD
(Waller Art Gallery, Liverpool)



BUST OF D V CAMERON A R A
BY PERCY FORTSMOUTH
(Waller Art Gallery, Liverpool)

Spenlove, Herbert Royle, Alice Fanner, Arthur Streton and some admirable portraits. The other six rooms devoted to pictures in oil are equally well provided. The customary "one man" collection is provided by Mr Arthur Hacker, whose thirty seven exhibits daintily arranged, provide a restful contrast to the hanging of the other rooms. Mr Hacker's selection is a good one, and his refined art bears the severe test well.

Local painters who have done especially well are chiefly portraitists. G Hall Neale, in addition to a clever small scale full length of the Lord Mayor of Liverpool, has a portrait of Mr Arthur H Read, which is the best he has produced. R E Morrison deals well with the scarlet problem in his *Mayor of Birkenhead*, and F T Copnall, who scarcely succeeds in a similar essay, redeems his credit with a well handled and effec

Studio-Talk

tive picture of *Miss Ashton*. James A. Grant's *The Pink Kimono* is a strong and picturesque design by a clever young painter. In landscape the works of Herbert Royle, Thomas Huson, D. C. Jenkins, Hamilton Hay, J. Clinton Jones, W. Alison Martin, E. M. Neathy, and C. O'Neill is excellent.

There is not so much sculpture as usual, but it is of good quality, notable among the best stems being Percy Portsmouth's bronze bust of D. Y. Cameron, Emil Fuchs's *In Maiden Meditation* (marble), *Youth, Time, and Immortality* by Charles Rutland, Paul R. Montford's bronze *Startled*, and a fountain by Alexander Fisher.

The customary "Continental" Room is only represented by a few strong canvases, the intention having been to have a representative collection of German art. This had been arranged for by correspondence, and the whole was in waiting at Berlin for inspection and revision by Mr. Dildin, the date fixed being the fateful August 4: He got

as far as Hamburg in pursuit of his mission, and there abandoned it in favour of a speedy escape into Denmark, which he contrived with much difficulty to achieve, eventually making his devious journey home by way of Norway. T. N.

GLASGOW.—In a recent number of this magazine, I drew attention to two or three members of the younger generation of Glasgow artists who are doing good work and are instrumental in upholding the best traditions of the city as a centre of art. Among this group of artists, J. Hamilton Mackenzie, A.R.S.A., holds a prominent place. Equally facile in oil, water colour, and pastel, he has shown a particular predilection for the dry medium. The bright skies and the animated scenes of Southern Europe are fit subjects for chalk, and year by year the artist hies to the city of canals and lagoons, to sketch its busy waterways, its picturesque gondolas, its striking architecture, all which is rendered in a manner convincing. Of his work in the oil medium, the work here reproduced, which was referred to in



"A SUMMER DAY"

BY J. HAMILTON MACKENZIE, A.R.S.A., ETC.

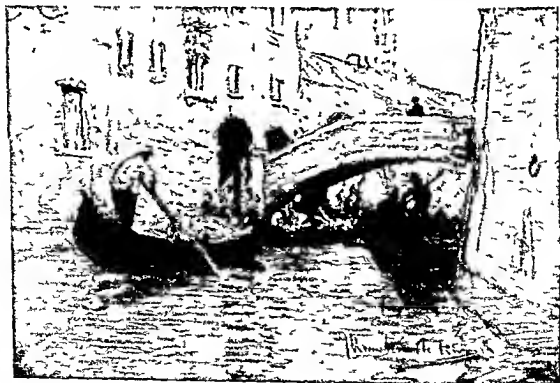
my article on this year's exhibition of the Glasgow Institute is an excellent example on account of its breadth and freshness and it is interesting also as a presentation of the talented woman artist whose graceful drawings have often figured in these pages and to whom we owe in particular the charming series called *Seven Happy Days*. Mr MacKenzie's versatility has also expressed itself with commendable results in the use of the etching needle as witness his *Cathedral Tower, Bruges* reproduced in the recent Special Number of THE STUDIO on Modern Etchings, Mezzotints and Engravings.

Mr D. Broadfoot Carter ably represented by the clever Indian Ink drawing, *An Old Varanasi* has had a busy and varied career. Like most Glasgow artists his initiation to Art was by way of the celebrated School of Art that helps to make the city distinguished like many he began a professional career as a lithographer like not a few, he studied in Paris and finally settled in London where book illustration and poster designing absorb much of his attention. With limited medium and restricted line he obtains convincing effect, the absence of colour is unremembered in the vigour that characterises the work.

J. F.

By the death of Sir Francis Powell which took place at his residence, Tor Almon Dunoon on October 17 Scottish Art has suffered a severe loss for although this distinguished water colour painter was not a Scotch birth having been born at Manchester his long association with Scotland and the prominent part he played in the progress of his favourite medium and in its generally on this side of the border justify us in naming him as 'one of ours'. He was an early member and the first president of the Royal Scottish Society of Painters in Water Colours the foundation of which is an important landmark in the history of the modern school of Scottish art. His activity was established more than thirty years prior to the Old Water Colour Society in Edinburgh of which Sir Francis became an Associate member and a full member in 1876. It became a R.S.P. Society in 1889 and in 1893 its first president was knighted.

A few weeks before the death of Sir Francis Mr H. S. Hopwood an associate of the Old Water Colour Society died under tragic circumstances at Edinburgh at the comparatively early age of fifty-four. His work, which had many admirers on both sides of the border was the subject of an article in this magazine in February 1910.



A CANAL IN VENICE (FASTER)

BY J. HAMILTON MACKENZIE A.R.S.A. ETC



G. Broadfoot Carter



"AN OLD VAGABOND." FROM A DRAWING
IN INDIAN INK BY G. BROADFOOT CARTER.

Studio-Talk

MILAN.—The exhibition of the paintings of Filippo Carcano, recently held at the Brera Gallery here, was of exceptional interest. The death of this artist early this year at the mature age of seventy-four, deprived us of a master whose aim and achievement in art had been throughout on a very high level. Carcano, whom little more than a year ago I described in the pages of *TU SUNDAY* as, "the veteran *capo-scuola* of Lombard landscape, presiding with his genial presence and Olympian serenity over many a gathering of artists within the Galleria or the Café dell' Orologio," was more than a great figure in the modern life of Milan, a beacon light in his art toward screen work and further achievement: he was also a very precious link with the past, with almost the very beginnings of the art of Milan of to-day, with the days—those stormy days of revolution in art and politics—of Mosè Bianchi, of Tranquillo Cremona, of the two Indunos, of Segantini, and of Faruffini.

The retrospective exhibition of Carcano's art at the Brera Museum was contained in three rooms, arranged for the occasion by a committee which included Leonardo Bazzaro as President, Paolo Sala, Ferrari, Lardi, Weiss, with Almerico Ribera as Secre-

tary. As the works were hung mainly, though not absolutely, in order of time, we were able to follow pretty clearly the artist's sequence of development. In his *Frederico Barbarossa*, he commenced with an art which was almost painfully academic; but he promptly and readily abandoned this method for a still more strongly pronounced realism. It would be scarcely possible to carry the exact rendering of a subject farther than he did in his *Game of Billiards* and *Dancing Lesson*, painted, I should imagine, somewhere about 1874; but in due course he left the meticulous exactitude of these paintings, and passing through stages of hesitancy and transition at length revealed his artistic powers to the full in a rendering of nature which while still absolutely truthful, is also absolutely free, broad, secure and individual.

That is what we found in the second room in such a work as his famous *Lombard Plain*, in his *Lake of Iso*, in the delicate tonalities of his *Pescearenico* and the masterly technique of his two interiors of Milan Cathedral or of his *Piazza of S. Marco*. And in thus rendering nature entirely truthfully, through the medium of his own artistic temperament, these paintings of the Milanese artist come to possess a very real poetic quality of their own. It was only when, in a later develop-



LANDSCAPE PAINTING

BY FILIPPO CARCANO

ment of his art Carcano sought to be intentionally poetic or didactic, that he missed his aim but he always remained a fine master and even in these later works it is the motive, not the technique, which is at fault

The Lombard Water Colour Society, of which Carcano was Vice-President and which has held three exhibitions since 1911, each of them a marked success has now developed into the "Federation of Lombard Artists" with Paolo Sala as President, and the first fruit of this organisation will appear in the National Exhibition of Portraiture to be held next summer

The arrangements for the new Palace of Fine Arts at Milan are already far advanced, and three fourths of the large sum required for this fine building are already assured. This Palace, as soon as completed, will be the home of all future Milanese Exhibitions of Modern Art, which hitherto have found a temporary refuge in the "Pescarenico" or, as now, in the Brera and it is suggested—and I believe, fully contemplated—to organise, with this Palace as the "locale," a series of biennial Exhibitions of International Art, not competing but alternating with those which, at Venice, have now secured such a magnificent position in the art of modern Europe. S. B.

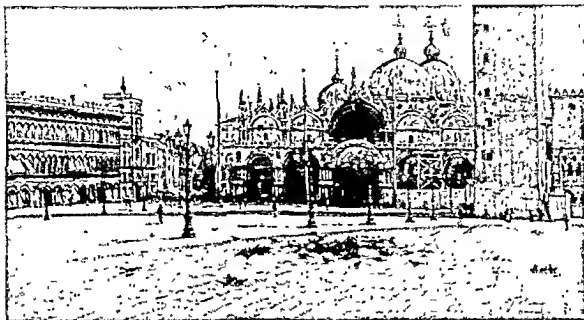
PARIS—The war has resulted in the complete cessation of artistic activity in France. Could it indeed be otherwise when all the able-bodied men of from twenty to forty-eight years of age are called up for military service and are now serving with the colours in the defence of their country? Artists have gone, or are about to go, the same as the rest, and they lay aside their brushes to take up the rifle or to work the guns; many of them have already been in the thick of the fighting and have distinguished themselves upon the field of battle; many also, alas! have fallen victims in the cause of duty. Studios are therefore all shut up till happier times return once more when the enemy who has shown his barbarity in the destruction of so many art treasures, shall have been finally overcome.

But while the young artists have gone off to the war, the older men have also found a patriotic duty to fulfil. The big societies—the Nationale, the Société des Artistes français, the Salon d'Automne, the Humonistes—have not suffered the wives and children of those who are engaged in the defence of home, country and civilisation to be in want and need, and they have all embraced the worthy task of sustaining both morally and materially all those who are put to the trial by the



WOMEN AT A WELL

Studio-Talk



"PIAZZA SAN MARCO, VENICE"

(See Milan Studio-Talk)

BY FILIPPO CARGANO

war. It is unnecessary to recite the names of the older members of the French school; let us say simply that in the large family of artists each one has done his duty. Several painters have devoted themselves to caring for the wounded, among them M. Jacques Emile Blanche, who has opened two hospitals, one at Offranville near Dieppe and another in a town in the south of France.

All the art galleries in Paris are, at the moment, closed. One hopes, nevertheless, that certain among them will re-open their doors before the end of the winter, if as all the indications go to make us hope, the armies of the Allies maintain their advantage and definitely repulse the invaders. From now henceforward one can be certain that the tremendous upheaval which this war has caused



"THE HOUR OF REST"

(See Milan Studio-Talk)

BY FILIPPO CARGANO



PORTRAIT STUDY IN
LEAD PENCIL AND CHALK
BY LUCIEN H. MONOD

Studio-Talk

Another artist whose death has in the midst of the turmoil of the war passed almost unheeded is René Billotte, who died in Paris early in November at the age of sixty-eight. He suffered from heart disease, and the emotions aroused by the great struggle now going on proved too much for him. This talented landscape painter was an habitué of Northern France, and rendered with remarkable veracity and feeling the delicate greys of its atmosphere and waters. From time to time he also visited Holland, and some of the pictures he painted in the neighbourhood of Dordrecht are real masterpieces. Billotte was very modest about his own doings, and his sincerity was patent to every one. His independent means allowed him to work solely for the pleasure of it, and he was under no necessity to pander to the tastes of others. A nephew of the great Fromentin he acquired from him not only a great respect for art but also a general culture which was quite remarkable.

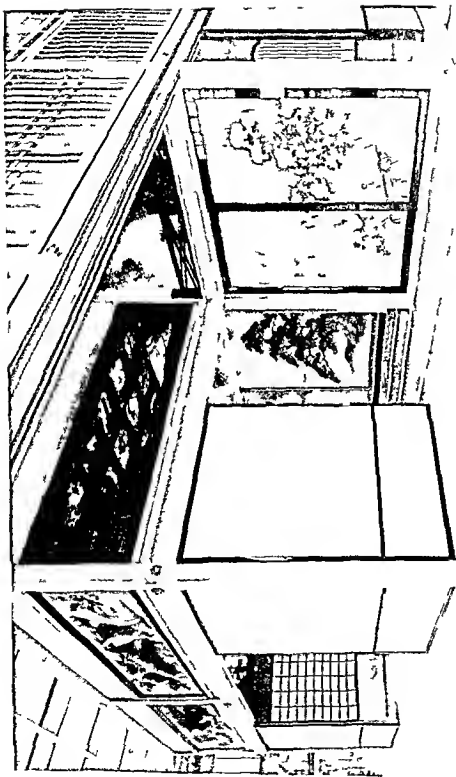
H. F.

TOKYO.—Among the unique features in the mural decorations of old Japanese palaces and temples are the painted wooden doors in the corridors which separate the different sets of apartments. The doors are invariably made from carefully selected planks of *sugi* or cedar, of enormous width and beautiful grain, and are hence called *sugi to*, or cedar doors. Some very fine examples exist in various parts of Japan, such as the one with the painting of a lion, commonly called *kappa-narumi-o-shishi* (Kon staring in eight directions), because it stares straight at the beholder wherever he may stand, in the Nijo Palace, Kyoto, by Kano Tan-yu, another in the same palace with herons in the rain, by Kano Naonobu, and the one with sparrows and bar-lees by Kano Eitoku, in the Nagoya Castle, doors such as these

are not easy to be forgotten by those whose fortune it has been to visit these famous buildings. Those who visited the Japan-British Exhibition, held in London four years ago, will remember how effective such a door was in the model Japanese house, which now stands in the garden of Prince Arthur of Connaught at Ragshot (see p. 234).

This custom of using decorated *sugi to* still exists in Japan. Those at Aoyama Palace, built for the late Empress Dowager, have attracted a good deal of attention in recent times. There were eleven cedar panels, and an equal number of the leading artists of the day were chosen to paint on both sides of each door. The artists selected were Matsumoto Fuku, a talented Tokyo artist whose speciality is genre subjects; Terazaki Kogon, pro-





JAPANESE HOUSE WITH PAINTED CEDAR
DOORS IN THE GARDEN OF H.R.H. PRINCE
ARTHUR OF CONNAUGHT AT BAGSHOT

Studio-Talk

essor in the Imperial School of Fine Arts, Tokyo, one of the foremost artists of the day, skilled in drawing human figures and landscapes; Kawai Gyokudo; Kohori Tomone, professor in the Imperial School of Fine Arts, Tokyo, who is one of the greatest authorities on historical subjects, Masuzo Shunnan, a talented Tokyo artist, who advocates the so-called old school of Japanese painting; Imao Keinen (Kyoto), one of the greatest living masters in flower and bird subjects, Takenouchi Seihō, professor in the Kyoto Special School of Painting, who is considered by many to be the greatest Japanese painter now living; Yamamoto Shunkyo, one of the leading Kyoto artists; Kikuchi Hobun, who designed the wonderful silk brocade for the Peace Palace at the Hague, of which some illustrations were recently given in this magazine; Taniguchi Kōko, Kyoto's great specialist in historical subjects; and Tsubata Michihiko, a talented Tokyo artist of the Tosa School.

Unfortunately, there has been a period in modern Japanese history when it was the cry of the age to tear down everything old and do away with every institution which had no counterpart in the civilized West, when temples and shrines, with their rich paintings, wonderful carvings and sculpture were mercilessly destroyed. That was the time of the great exodus of works of art from Japan, when foreigners took away by the shipload the art treasures bequeathed by old Japan. It was the time when there was a wild rush for things Western, and the mansions of princes and the villas of the wealthy were built in the European style. There were some who destroyed part of their dwellings to make room for an apartment constructed according to European ideas. But now things have changed,

a reaction has set in. Some have gone so far as to pull down their European buildings and re-erect the traditional Japanese edifice. There are now being built fine palatial mansions in the traditional style, with beautiful carvings of *ramma*, decorative gold *fusuma*, and painted *sugi-to* of aristocratic aspect. One of these mansions is that of Baron Fujita, just completed at Osaka. The accompanying illustrations show the cedar doors which have been installed in this mansion. The paintings are by Mochizuki Gyokkei, of Kyoto, son of Gyokusen, a Court artist who passed away recently.

HARADA JIRO.

[Our correspondent, Prof. Harada, has been appointed a Commissioner to represent the Japanese Government at the forthcoming Panama-Pacific International Exposition, San Francisco.]



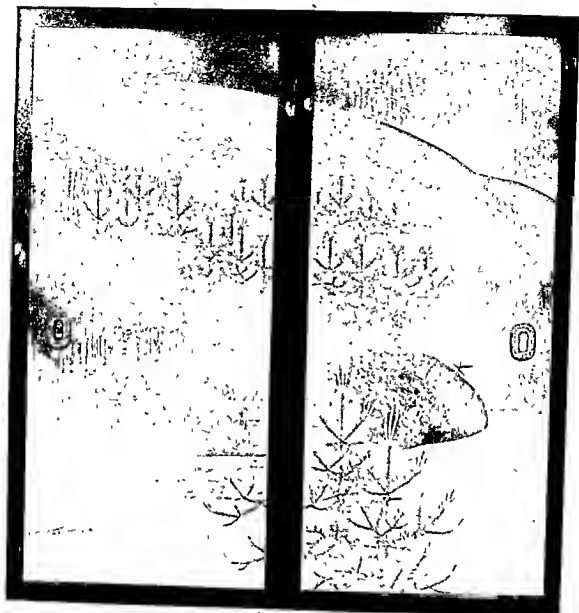
CEDAR DOORS OF BARON FUJITA'S MANSION WITH PAINTING BY MOCHIZUKI GYOKKEI



CEDAR DOORS AT BARON FUJITAS
MAISON WITH PAINTING BY
MOCHIZUKI GYOKKEI



CEDAR DOORS AT BARON FUJITA'S
MANSION WITH PAINTING BY
MOCHIZUKI GYOKKEI



CEDAR DOORS AT BARON FUJITA'S
MANSION WITH PAINTING BY
MOCHIZUKI GYOKKEI



CEDAR DOORS AT BARON FUJITA'S
MANSION WITH PAINTING BY
MOCHIZUKI GŌKOKU

ART SCHOOL NOTES

LONDON—The annual competition, now known as the "Gilbert Garret," between the London sketching clubs, which had been held every autumn since 1870, was abandoned this year owing to the war. As arrangements had been made for the first time for provincial clubs to take part in the competition the abandonment was particularly unfortunate, but it was made obligatory by the fact that many of the members of the clubs are serving with the Forces. The sketching society attached to the Royal College of Art held its own competition as usual, but on a smaller scale than last year, as part of the club funds is to be devoted to some scheme of work connected with the war. The exhibition, held in the Iron Buildings behind the Natural History Museum, included a large number of studies and sketches of landscape, the average quality of which was high for students work. The figure painting, both in portraiture and composition, was less satisfactory but the exhibition contained some creditable modelling, and the case of objects of applied art included some pieces of glazed pottery of uncommon interest contributed by Mr J Adams. This pottery, designed with the idea of producing objects of artistic quality at a comparatively small cost, gained deservedly the prize given by Prof Lethaby for the best craft work in the competition. The judges by whom the prizes were awarded were Mr Muirhead Bone, Sir George Frampton, R.A., Mr C De Gruchy, Mr Augustus John, Prof Selwyn Image, Mr David McGill, Mr William Rothenstein, Mr Henry Tonks, and Miss Ellen Wright. W T W

REVIEWS AND NOTICES

The Art Treasures of Great Britain Edited by C. H. COLLINS BAKER (London J M Dent and Son) 10s 6d net.—We sincerely congratulate the Editor of this volume of over fifty reproductions, representing some of the art treasures of Britain, on the selection he has made where there is so much to choose from, and we congratulate the publishers on the photogravure plates which do justice to the beauty of the paintings. It was, we think, wise to avoid colour reproduction except in the case of pottery and enamel treasures, for the peculiar quality of colour in the old masters, owing as it does some of its characteristics to the effects of time, rarely has justice done to it by the colour engraver and printer. The full beauty of Rodin's statue *L'Idole Eternelle* belonging to

Mr Edmund Davis is expressed in the plate of this remarkable modern work. The problem in the reproduction of statuary rests largely with the photographer, who in this instance deserves the fullest congratulations. The one reproduction which we should be just in taking exception to is that of Leonardo's drawing *The Holy Family, with St Anne* in the Royal Academy. The heaviness of the printing—it is no doubt a question of printing and not engraving—has lost to this drawing that evanescent slightness of impression which Leonardo's pencil made in describing the mystery and sweetness of the faces in this group. And if we could rule out one of the works selected it would be that of the Roman ivory diptych in the Victoria and Albert Museum. If this work is Roman beyond all doubt, the question of its beauty remains an open one. Mr Collins Baker has written this book most interestingly, and with a sensitiveness towards the variety of the impulse expressed in the several works which enlists the sympathy of the reader.

East of the Sun and West of the Moon. Old Tales from the North Illustrated by KAY NIELSEN (London Hodder and Stoughton) 15s net.—These stories, selected from the "Norske Folke eventyr" of Asbjørnsen and Moe are delightful in themselves and interesting for the evidence they afford of the relationship which exists between the fairy tales of all lands. In these quaint old wives' fables we find the familiar characters of the fairy books—such as the Princess, the Prince disguised as a Beast, here, as might be expected, in the form of a great white Bear, and, in so many of the legends, the simple youngest son (akin to the "blameless fool" of Wagner's "Parsifal") who alone by his innocence and guilelessness can succeed in the task of rescuing the lovely princesses laid captive by the spells of some wicked enchanter. We look forward with pleasure each year to the beautiful colour books, upon the reproduction of which Messrs Hodder and Stoughton expend so much care, and these publishers are to be congratulated in associating Mr Kay Nielsen with the other illustrators who co-operate with them in thus enriching our literature. His work is already familiar to the public, and in the beautiful drawings which adorn this book, he is as good as ever. There is still occasionally a little tinge of "Beardsleyism," as in the introduction of a purely Beardsley candlestick in a drawing of *The Lad in the Bear's Skin, and the King of Arabia's Daughter*, and this we refer to in no hypercritical spirit but because with so much individuality, inventiveness,

de luxe 42s net—Amongst the various European illustrators who have sought to interpret Oriental themes few have attained the success of Mr Dulac, who seems to possess just the right temperament for work of this kind. In particular he has a lively imagination which always gives his work from any suspicion of being humdrum. In the numerous drawings he has executed for these stories from the "Arabian Nights" he charms us with a daintiness of composition and harmonies of colour which recall in some cases the illuminations of Persian manuscripts. Mr Dulac's work, too, is fortunately of a character which suits very well the half-tone colour process, and so the illustrations leave nothing to be desired on that account. We are not particularly struck by the cover design, though it is pertinent to the subject matter, and we certainly object to a form of lettering, used for both title-page and cover, which simulates a heavy form of Arabic lettering, but in other respects the get up of the volume is excellent.

The Garden of Kama and other Love Lyrics from India. By LAURANCE HOPE. Illustrated by BYAM SHAW (London: William Heinemann.) 15s net—Since their first appearance over a dozen years ago these love lyrics have enjoyed a remarkable popularity, and hardly a year has passed without a new edition being called for. This, however, appears to be the first illustrated edition, and for it Mr Byam Shaw has executed a series of twenty-four colour plates in addition to numerous drawings made for the purpose of typographical decoration. In some of these water-colour drawings, the originals of which were lately on exhibition in London, the colour is unpleasantly hard or crude, so that much of the pleasure one derives from the compositions, which well display the artist's instinct for decoration, is nullified. Typographically the book is a great success, the use of a tint for capitals, marginal titles and ornaments giving distinction to the page of letterpress, and the binding also is neat and unencumbered by an excess of ornament.

Drake's Drum and other songs of the sea. By HENRY NEWBOLT. With illustrations by A. D. McCORMICK, R.I. (London: Hodder and Stoughton.) 15s net, edition de luxe 42s net—Mr Newbolt's poems of the Fleet are in these days read with insight and are felt to be truly inspired. This edition is very welcome in its attractive cloth cover of green, with a blue drum, ornamented further with well-tooled gold embellishment. The illustrations, from frankly executed water-colours, are pleasantly vivacious and realistic, with the charm of plenty of incident and attractive style,

but we would away with the cumbersome and over-ornamented grey papers on which they are mounted, for their technique demands nothing more than the clean white page as background.

Idylls of the King. By ALFRED, LORD TENNYSON. Illustrated in colour by LEANOR FORTESCUE BRICKDALE. (London: Hodder and Stoughton.) 6s net—This edition of Tennyson's Idylls with its clear, legible type, its tasteful binding, and above all its dozen charming illustrations in colour by Miss Fortescue Brickdale will doubtless prove one of the most popular gift books of the present season. This talented artist, a host of admirers, and the theme which has here engaged her brush is one which exactly suits her artistic temperament.

Great Pictures by Great Painters selected from the Public Galleries of Great Britain and the Continent. With descriptive notes by ARTHUR FISH. (London: Cassell and Co.) 12s net—Fifty pictures by artists of various nationalities and periods make up this album, and ancient and modern schools are so well represented that the selection will without doubt prove popular. Hobbema, Hals, Botticelli, Guardi are among the great old masters, James Maris, Israels, Blommers and Mesdag represent the modern Dutch School, and various artists such as Brett, Napier Hemy, the two Moores, Hutchison, Waterlow, Stott, and Talmage the modern British school, while Gainsborough and Crome belong with Goja to an intermediate period. Naturally popular interest has been the guiding motive in the selection, and to this end Mr Fish's descriptive notes contribute in no small degree. The quality of the colour reproduction is certainly equal to that of the previous selections from the same firm.

Messrs Chatto and Windus publish a reprint in modernised spelling of *The Most Pleasant and Delectable Tale of the Marriage of Cupid and Psyche* as rendered into English by William Adlington in 1566 from the Latin of Apuleius. Mr W. H. D. Rouse contributes an introductory note on the elements of which the legend is compounded, and Miss Dorothy Mullock provides eight illustrations in colour. The price of the book in its neat binding is 5s net.

Besides several of the books noticed above Messrs Hodder and Stoughton's publications this season include a one-volume edition of Charles and Mary Lamb's *Tales from Shakespeare* with sixteen illustrations in colour which add to the attractiveness of the volume.

BRITISH ARTISTS SERVING WITH THE FORCES

Adam, J. Donovan, Pte. Scottish Horse
 Alexander, Herbert
 Aitchison, James, Pte. 6th Batt. Royal Scots (Highlanders)
 Alison, David, Pte. Lochiel's Camerons
 Alison, Henry V. Pte. Lochiel's Camerons
 Allen, Herbert, Capt. Royal Engineers
 Ayles, Carrington N., L. Corp. R.A.M.C.
 Babbage, H. L., Pte. Cornish Light Infantry
 Balmann, Kenneth, Pte. 6th Batt. Royal Scots
 Barnes, A. W. H., Pte. R.A.M.C.
 Barnett, W. Durrer, 28th Batt. County of London (Artists Rifles)
 Bateman, H. M., East Surrey Regiment
 Baynes, Philip, London Rifle Brigade
 Beattie, W. Francis, Trooper, Lothians and Border Horse
 Bennett, James S., Pte. Edinburgh Batt. Lord Kitchener's Army
 Bigley, Oswald, Pte. 10th Batt. Royal Fusiliers
 Borthwick, A. L., Remount Dept.
 Borthwick, James W., Pte. 5th Batt. Royal Scots
 Boyd, Nuri, Driver 6th London Bde. C.A.S.C. (T.)
 Brerley, Wm. A., Pte. Edinburgh Batt. Lord Kitchener's Army
 Brown, W. Lindsay, Pte. Edinburgh Batt. Lord Kitchener's Army
 Brown, A. F., Pte. 6th Batt. Scots Regt.
 Brown, Andrew L., Pte. 6th Argyll and Sutherland Highlanders
 Brown, Robert, Pte. 5th Batt. Royal Scots (Highlanders)
 Bruce, Fred, Tullibardine Horse
 Bryden, Harold D., Pte. 5th Batt. Royal Scots
 Cameron, Duncan P., Yeomanry
 Cameron, Jno. J., Pte. 14th Batt. City of London (London Scottish)
 Campbell, Daniel L., Pte. Glasgow Highlanders
 Chalmers, James, Sergt. 5th Batt. Royal Scots
 Chandler, W. F., Pte. 14th Batt. City of London (Artists Rifles)
 Chapman, John, Pte. 5th Highland Light Infantry
 Chowne, Gerard, 28th County of London (Artists)
 Constable, James L., Pte. 5th Batt. Scottish Rifles
 Constable, William L., 5th Batt. Royal Scots
 Cooper, Fred L., Royal Engineers
 Cowan, W. Wilson, Pte. 4th Batt. Royal Scots
 Crevelock, J., Hgde-Major, The Cornish
 Crichton, Alex., Pte. R.A.M.C.
 Crombie, A. G., Pte. 6th Batt. Scottish Rifles
 Croshie, Thos. N., Pte. 5th Batt. Royal Scots
 Cusack, C. E., Pte. 3rd Public Schools Bn. Royal Fusiliers
 Davis, Jas. W., Pte. 5th Batt. Scottish Rifles
 Dean, Frank, Leeds University O.T.C.
 Dennistoun, Peter, Pte. Royal Scots Fusiliers
 Dewar, Robert J., Royal Scots Greys
 Dick, W. Reid, R.A.M.C. (T.F.)
 Dobie, John P. D., Trooper Lothians and Border Horse
 Douglas, R. Ross, Pte. 5th Batt. Royal Scots
 Drinkwater, G. C., Trooper 3rd City of London Yeomanry
 Dugdale, T. C., Sergt. 1st Batt. City of London Regt.
 Dyer, James L., Royal Field Artillery
 Fetherbert, H. G., Yeomanry
 Fleming, Alex. J., Royal Field Artillery
 Flight, C., Farrier Regt. and City of London Vm. (Sharpshooters)
 Fraser, James L. H., Pte. 5th Batt. Royal Scots (Highlanders)
 Fraser, Lenart, and Co. 1st (Service) Batt. Durham Light Inf.
 Fuller, Pte., 10th Batt. Royal Fusiliers
 Fyfe, James, Lochiel's Camerons
 Geddes, John M., Royal Field Artillery
 Gentlesman, Tom, Yeomanry
 Gibbings, Robert, and Lieut. 4th Batt. Royal Munster Fusiliers
 Gibson, James, 4th Bn.
 Glass, W. M., Trooper Rifle and Forfar Yeomanry
 Grant, John P. D., Trooper Lothians and Border Horse
 Gray, Ronald, Anti-Aircraft Corps. R.N.V.R.
 Groundwater, Wm., Pte. 5th Batt. Scottish Rifles
 Haack, Frank R.A.M.C. (Territorial)
 Hawley, Heston, Pte. 5th Artillery Batt. Lord Kitchener's Army
 Henderson, Kelch, Corp. Royal Wilt. Yeomanry
 Heron, David, Royal Field Artillery
 Hishop, Walter R., and Lieut. 4th Batt. Royal Scots
 Holt, C. C. Gordon, Volunteer Army School of Artillery (M.T. Dept.)
 Howell, Leslie P., Lothians and Border Horse
 Howard, Cecil, Territorial Force
 Huston, Brian, Shropshire Yeomanry
 Hutchinson, W., Trooper Rifle and Forfar Yeomanry
 Jackson, Randall, Pte. 10th Batt. Royal Fusiliers
 Jagger, C. S., Pte. 25th Batt. County of London (Artists Rifles)
 Jamieson, Alex., 15th Durham Light Infantry
 Jennings, Leonard, Volunteer Army School of Artillery
 Johnstone, John G., R.A.M.C.
 Jones, H. Oak, S. Cav. (S.A.U. Regd.), Pte. Fusiliers
 Keeley, Walter M., Corp. Royal Engineers
 Kitchin, J., Pte. 5th Batt. City of London Regt.
 Kennington, Eric H., Pte. 13th Batt. (No. of London) (Kensington)
 Kinnison, John D., Pte. 5th Batt. Royal Scots
 King, Cecil, Capt. 25th Batt. County of London (Cyclists)

King, Ebenezer, Pte. 6th Batt. Royal Scots
 Law, Alex., Royal Field Artillery
 Law, Arthur E., Pte. 5th Batt. Royal Scots
 Lawrence, A. G., Lieut. 6th Batt. Scottish Rifles
 Lender, H. Eastlake, and Lieut. Royal West Surrey Regt.
 Longstaff, Ralph
 Ludovic, A. N., and Lieut. Corps of Interpreters
 Metley, James, Cameron Highlanders
 McCulloch, Robert, Pte. 5th Batt. Royal Scots (Highlanders)
 Macdonald, Wm. A., Trooper Royal Scots Greys
 McFarlane, James, Pte. Glasgow Highlanders
 McFarlane, Robert, and Lieut. Black Watch (Royal Highlanders)
 McGibbon, Alex.
 MacKay, A. G. D., Pte. 5th Batt. Royal Scots
 MacKean, Alex. L.M., Royal Scots Greys
 Mack, James, Pte. 5th Batt. Scottish Rifles
 Miller, Lockhart F., Royal Scots Greys
 Milligan, Robert, Pte. 5th Batt. Royal Scots (Highlanders)
 Aldine, Arthur, E., Pte. 5th Batt. Royal Scots
 Morrison, Allan Wm., Pte. Glasgow Highlanders
 Monde, Donald, Pte. 4th Batt. Royal Scots
 Muir, James, Pte. 5th Batt. Royal Scots
 Maurice, A. Ralph, Lieut. 1st Batt. Ryl. Scots (Highlanders)
 Munnoch, John, Pte. 5th Batt. Royal Scots
 Murdoch, Malcolm, Royal Field Artillery
 Murray, Archibald, Lochiel's Camerons
 Murray, J. W., Trooper 3rd City of London Yeomanry (Sharpshooters)
 Mitchell, Robert, Pte. Argyll and Sutherland Highlanders
 Newlands, Thomas, Lieut. 1st Batt. Royal Scots
 Oakley, A. J., Pte. R.A.M.C. (Territorial)
 Orr, James, Pte. 5th Royal Scots
 Orchardson, C. M. G., Yeomanry
 Orr, Jack, Trooper Scottish Horse
 Paterson, A. H., Swinton, and Lieut. 5th Royal Scots
 Paterson, Hamish C., Pte. 5th Royal Scots (Highlanders)
 Paterson, W. H. L., Pte. Royal Scots
 Paxton, James, Royal Field Artillery
 Pearce, C. Marisco, 28th County of London (Artists)
 Philpot, Glyn W., Pte. P.S.U. Hq. Royal Fusiliers
 Ramagge, Peter, Pte. Commercial Batt. Highland Light Infantry
 Ramnar, Gilbert A., Pte. 6th Bn. Highland Light Infantry
 Read, William, Trooper Scottish Horse
 Rhind, T. Duncan, Major 5th Batt. Royal Scots
 Robb, Edgar A. G., Sergt. 5th Batt. Royal Scots (Highlanders)
 Robertson, A., Trooper Scottish Horse
 Ross, L.
 Rough, William E., Pte. 5th Batt. Royal Scots
 Rous, J. I., Artists Rifles
 Ruffell, D. H.
 Scott, Wm. S., Pte. Commercial Batt. H.L.I.
 Shields, Douglas Gordon, Inns of Court (O.T.C.)
 Simmon, S. Noel, Royal Wilt. Yeomanry
 Skinner, Pte., 10th Royal Fusiliers
 Small, Robert A., Lothians and Border Horse
 Smart, Claude, Cpl. Hon. Artillery Co. (died at Le Mans Oct. 27)
 Smith, Robert D., Pte. 5th Batt. Royal Scots
 Smith, Lindsay, 1st Lieut. 5th Batt. Gordon Highlanders
 Stewart, Wm., Pte. Highland Light Infantry
 Strong, David, Pte. Public Schools Batt. Middlesex Regt.
 Strang, Ian, Pte. Public Schools Batt. Middlesex Regt.
 Sutherland, Alex. R., Pte. 5th Batt. Royal Scots
 Tedcastle, John G., Pte. Edinburgh Batt. Lord Kitchener's Army
 Tegetmeier, Denis, Trooper 1st Hussars
 Thomson, H., Lochiel's Camerons
 Thomson, Duncan, Pte. Glasgow Highlanders
 Thomson, Jas., Pte. 6th Batt. Argyll and Sutherland Highlanders
 Thom, Jas., M.C., Pte. Commercial Batt. H.L.I.
 Tocher, F. ed., Pte. 5th Batt. Royal Scots
 Todd, Wm. H., Pte. 5th Batt. Highland Light Infantry
 Turner, Barr, Pte. Commercial Batt. H.L.I.
 Turnbull, John A., Scott's Horse
 Urquhart, David, Pte. 13th Batt. Royal Scots
 Ward, O. F. M., Bombardier, R.F.A.
 Watson, George C., Pte. 5th Batt. Royal Scots
 Webster, Robert B., Pte. 5th Batt. Royal Scots
 Webster, W. M., Royal Engineers
 Weir, Robert, Pte. 5th Batt. Scottish Rifles
 Weir, Louis, Cpl. 14th Batt. City of London (London Scots)
 Wel's, D. G., Pte. 25th Batt. County of London (Artists Rifles)
 White, Clarence, Pte. 15th Durham Light Infantry
 Wharfedale, Frederick, Cpl. 4th Batt. County of London (London Irish)
 White, Robert, Pte. 5th Batt. Royal Scots
 Wilson, Cecil, 1st Lieut. 4th Border Regt.
 Wilson, Hugh C., Lochiel's Camerons
 Woodart, Alfred, Pte. 3rd Batt. Highland Light Infantry
 Woodside, D. C., Pte. 4th Batt. Scottish Rifles
 Wythe, Harold, Capt. Royal Flying Corps
 Young, Eric

THE LAY FIGURE; ON RISKS WHICH ARTISTS RUN

"I FEEL very much upset," said the Man with the Red Tie. "I have been away for a few days in the country, and one afternoon when I was making some notes of a delightful misty autumn effect I was actually arrested by a posse of villagers headed by the local policeman and armed with pitchforks and other lethal weapons. I found it quite difficult to persuade the authorities that I was really a harmless if, perhaps, unnecessary artist with no evil intentions at all."

"That's what comes of wearing a mysterious air," laughed the Special Constable. "I am sure that if I caught you prowling about my district I should promptly run you in as an eminently suspicious person."

"Besides, you must remember that it is the fate of the artist to be always misunderstood," suggested the Art Critic. "His ways are inevitably a mystery to the ordinary man."

"That is all very well," grumbled the Man with the Red Tie, "but it does seem hard that one should be so very actively misunderstood—pitchforks, remember, and dogs, and a very stout police man—and I was only making a few notes in a sketch book."

"Well, what else could you expect?" cried the Young Artist. "What could be more damning than a sketch book? When I want to sketch I take all my traps with me and make a great show with them. Everybody can see very plainly what I am doing."

"I suppose you go out in full service kit and pretend to have a serious official mission," said the Special Constable, "and you get over the difficulty that way."

"Hardly that," returned the Young Artist. "When I am in full service kit as you call it, I do not get much chance of sketching. I am usually trying to prove to the drill sergeant that I am not quite such a fool as I look, or at all events as he seems to think I am."

"Yes, but even if sketching in full uniform were permissible I could not do it," argued the Man with the Red Tie. "I am too old to enlist. I want to be able to do my ordinary work peacefully and without any of these exceedingly disconcerting interruptions."

"Business as usual, is that the idea?" asked the Critic. "Well, that is a good-enough motto only don't forget that the war is the business of supreme importance at the present moment, and that all

other business must for the time being be subordinated to it. We all have to run risks of some sort in war time and artists cannot hope to be exempt. You must take things as they come and make the best of them."

"I took a good many things as they came on the occasion I am speaking of," replied the Man with the Red Tie. "A pair of half-luffs was very nearly included among them."

"Now I should have thought that you would have been presented with the first of all," chuckled the Young Artist. "I think you got off very easily. A friend of mine who had a similar experience—he was idiot enough to start sketching close to a camp—was marched off to the guard tent between two men with fixed bayonets. He quite expected to be shot next morning."

"If he was a friend of yours I am quite sure he must have deserved it," declared the Man with the Red Tie. "I never did think much of the company you keep. But I have always judged myself on being a respectable, peace-loving person and to these war alarms come as a shock to me."

"Never mind, you will get over it," said the Special Constable, "these little accidents will happen. Anyhow, you can console yourself with the reflection that you have suffered for your country."

"And you must also remember that you must have been a source of much joy to the villagers who gave you such an animated greeting," added the Young Artist. "Think of the few moments of glorious excitement you brought into their dull lives. Why you must be regarded by them as a public benefactor."

"I do not know about that," answered the Man with the Red Tie, "but I made it all right with the policeman. I stood him a drink—or to speak more politely, invited him to partake of liquid refreshment—when it was all over, and then found him quite a decent sort of man. But he said I had better not do any more sketching in that neighbourhood."

"Wise man!" cried the Critic. "He wanted to be relieved of the responsibility of a mysterious stranger. That is the point of the whole matter. If artists would keep to districts where they are well known and in which people are used to their ways, they would not have any difficulty. But when they go to strange places and prow about in what seems to the local idea a suspiciously aimless fashion they are asking for trouble and they must not be surprised if they get it."



Specimen Illustration

THE LAY FIGURE; ON RISKS WHICH ARTISTS RUN

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"Business as usual, is that the idea?" asked the Critic. "Well, that is a good-enough motto only don't forget that the war is the business of supreme importance at the present moment and that all

other business must for the time being be subordinated to it. We all have to run risks of some sort in war time and artists cannot hope to be exempt. You must take things as they come and make the best of them."

"I took a good many things as they came on the occasion I am speaking of," replied the Man with the Red Tie. "A pair of handcuffs was very nearly included among them."

"Now I should have thought that you would have been presented with those first of all," chuckled the Young Artist. "I think you got off very easily. A friend of mine who had a similar experience—he was idiot enough to start sketching close to a camp—was marched off to the guard tent between two men with fixed bayonets. He quite expected to be shot next morning."

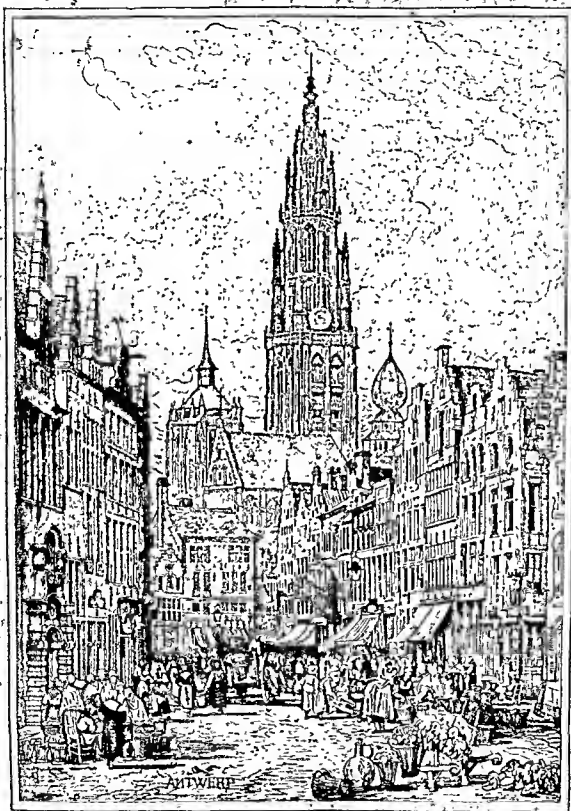
"If he was a friend of yours I am quite sure he must have deserved it," declared the Man with the Red Tie. "I never did think much of the company you keep. But I have always prided myself on being a respectable peace-loving person and so these war's alarms come as a shock to me."

"Never mind, you will get over it," said the Special Constable, "these little accidents will happen. Anyhow, you can console yourself with the reflection that you have suffered for your country."

"And you must also remember that you must have been a source of much joy to the villagers—who gave you such an animated greeting," added the Young Artist. "Think of the few moments of glorious excitement you brought into their dull lives! Why you must be regarded by them as a public benefactor."

"I do not know about that," answered the Man with the Red Tie, "but I made it all right with the policeman. I stood him a drink—or to speak more politely, invited him to partake of liquid refreshment—when it was all over, and then found him quite a decent sort of man. But he said I had better not do any more sketching in that neighbourhood."

"Wise man!" cried the Critic. "He wanted to be relieved of the responsibility of a mysterious stranger. That is the point of the whole matter. If artists would keep to districts where they are well known, and in which people are used to their ways, they would not have any difficulty. But when they go to strange places and prow about in what seems to the local idea a suspiciously aimless fashion they are asking for trouble and they must not be surprised if they get it."



Specimen Illustration

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SKETCHES BY

SAMUEL PROUT

IN FRANCE, BELGIUM
 GERMANY, ITALY AND
 SWITZERLAND &c. &c.

THE Editor of "The Studio" has decided to issue a Special Number containing a series of plates from Prout's famous folios, "Sketches in Flanders and Germany," and "Sketches in France, Switzerland and Italy." It is by a delightfully sympathetic renderings of the picturesque old towns and time-worn cathedrals of the Continent that Prout is best known, and it was in such subjects that his art found its fullest expression. Prout's architectural drawings have an historical as well as an artistic value. They are, in many cases, faithful representations of old buildings which have been materially changed by restoration, or have been entirely destroyed. The drawings of Belgian towns have, in this respect, a particular interest at the present time, and they include some of the noblest of the artist's works. His views of Ghent, Antwerp, Bruges, Brussels, Malines, Tournai, Louvain, and Liège are precious records of these beautiful old towns. The sixty-four full-page plates will include views of—
 Brussels Tournai Amboise Nuremberg Geneva
 Ghent Louvain Lyons Dresden Milan
 Bruges Liège Strasbourg Sion Venice
 Malines Chartres Cologne Basle
 Tours Mayence Lausanne Como
 and there will also be a frontispiece in colours after one of Prout's water-colour drawings, "View in Ghent." All the illustrations will be produced with the greatest care, and the volume will form a unique and beautiful record of the artist's work. An article dealing with the art and life of Samuel Prout will be contributed by Ernest G. Halton. The volume will be ready about the end of January, and as the edition will be strictly limited, and the work will not be reprinted, orders should be placed, without delay.

THE LONDON SKETCH CLUB

THE LONDON SKETCH CLUB. BY WALTER CHURCHER.

TEN years ago an article dealing with the early doings of this flourishing club appeared in these pages.

My present purpose is to refer to its progress, culminating in its settlement in the curious old studios it now occupies in the Marylebone Road. When the lease of their unique rooms in Wells Street came to an end, the members found themselves faced with the difficult task of finding any premises which could appeal to them as had their old garret just off Oxford Street. It would be difficult to imagine more congenial surroundings than those afforded by the old studio. A large barn like room at the top of an old house, spanned by beams of thirty feet length, supporting a ceiling so old and smoke-dried, that on being asked if he could clean it up a bit a whitewasher replied, "Not me! When I touched it wiv my brush last, it come dahn on my 'ead!"

The most interesting feature of this queer place before it was dismantled was a faithful reproduction of an old tavern chimney-corner which had been

designed by Mr. Cecil Aldin for a kindred club previously occupying the rooms. With its large open fireplace, a mantel filled with pewter plates and Staffordshire figures, and with hams hanging from the smoke-dried beams, it formed both a comfortable lounge after work and a picturesque background for many costume figure studies. It was introduced by Mr. Aldin into one of his most popular hunting colour-prints.

When the lease expired and a move to the present studio in Marylebone Road took place this feature of the old room had to be left behind as a landlord's fixture. I am pleased to record, however, that the old tavern bar, lovingly constructed by sympathetic members, did not come under that category, and in its new position affords the thirsty worker refreshment after his labours under its old sign of "The Sketchers' Arms"; while in an adjoining apartment marked "Private" the club cook, beloved of a succession of members, sends forth steak puddings and roast sirloins, having no rivals save at "The Cheese" and "Simpson's." A view of the Marylebone studio is given.

The purpose of the London Sketch Club, as that



THE LONDON SKETCH CLUB'S NEW QUARTERS IN MARYLEBONE ROAD

The London Sketch Club

prominent members, past and present. It will be sufficient to mention the names of John Hassall, the late Phil May and Tom Browne, Dudley Hardy, George Haite, Montague Smyth, Charles Dixon, Starr Wood, Cecil Aldin, Frank Reynolds, Lawson Wood, Hughes-Stanton (now A.R.A.), Joseph Harker, the scenic artist, Claude Shepperson, René Bull, A. J. Mayrordato, Tatton Winter, Edmund Dulac, Edgar Pattison, Burleigh Bruhl, Lee Hanley,



INVITATION CARD

BY LAWSON WOOD

Walter Burroughs-Fowler among earlier members; while in a splendid array of later accessions will be found Tony Sarg, Harry Rountree, H. M. Bateman, W. Heath Robinson, Wynne Apperley, G. E. Studly, George Sheringham, Edgar Downs, C. D. Ward, Will Houghton, Geoffrey Strahan, W. H. Barribal, Willy Pogany, Haghot de la Here, and many others.

Apart from the actual working membership, the club has had reason for congratulation in their artist honorary members, who have given much valuable aid by furthering its objects; among them being Sir George



INVITATION CARD

BY EDMUND DULAC

Emmpton, R.A., Mr. F. W. Pomeroy, A.R.A., Sir James Linton, P.R.I., the late Mr. E. J. Gregory, R.A., and the late Sir Alfred East, A.R.A.

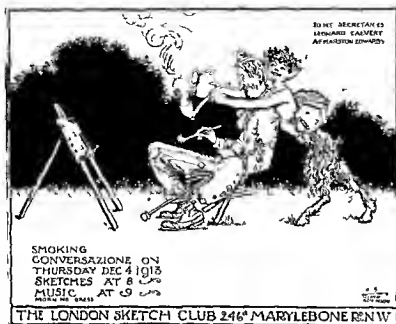
The roll of lay members embraces the names of men distinguished in literary, musical and other circles. It is necessarily restricted, but includes many who find pleasure, not only in the club's



INVITATION CARD

BY H. M. BATEMAN

The London Sketch Club



INVITATION CARD

BY W. HEATH ROBINSON

social side, but in the vigorous and unconventional sketches resulting from their working colleagues' Friday evening labours.

The after-supper doings at these gatherings are characterised by a light-hearted good fellowship which renders the Friday suppers most exhilarating, the impromptu entertainments following them being of a most amusing and unconventional description. It is a sheer joy to see John Hassall, attired in an indescribable costume, acting as an interpreter to a foreign delegate, impersonated by Harry Rountree, who, in an involved dialect savouring of a mixture of Swedish and Dutch Taal, is inviting contributions for the wounded in his local war, or to observe the first named artist as a tram conductor with domestic troubles, imparting them in the intervals of ticket punching to an old lady passenger, who, although somewhat inebriated, is tearfully sympathetic.

On the occasion of the half-yearly Smoking Concert, or on other special occasions, these duologues expand into transpontine dramas, presidential imitations, tramp suppers, and other eccentricities which cannot be easily described in cold print.

Perhaps the most remarkable of these productions was the appearance of Bouzas Band, which performed Dubussy like music under the baton of Dudley Hardy, whose make up and costume are indicated in one of the invitation cards reproduced. The music produced by this orchestra was characterised by much vigour and originality, being punctuated by intervals for refreshment, Phil May quaffing old ale and using his bombardon as an ash tray during a few bars' rest. On another occasion the Club indulged in an



"A FORMER HOY SEC"

BY H. M. BATEMAN



"A VOLENDAMER" FROM A WATER
COLOUR SKETCH BY TOM BROWNE R.I

The London Sketch Club

elaborate bull-fight, in the course of which an exalted lady stimulated the activities of the bull from the Royal box by means of her umbrella; while I also recall a forcible feeding demonstration, in the course of which an extremely lively suffragette was imparted nourishment by a treatment which involved the use of a pair of steps, a mallet, and a cold chisel! These attractions were duly advertised by lurid posters designed and executed by those concerned. A specimen of these announcements is illustrated. Such humours may appear trivial in the light of my poor description, but they are carried out with such thoroughness and ability as to compel favourable comparison with kindred and carefully-rehearsed items on the variety stage.

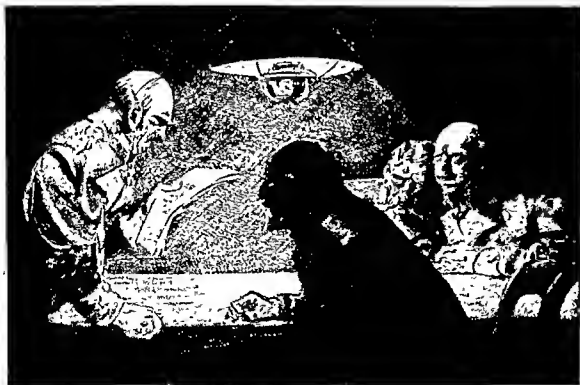
Through the kindness of the designers, several of the special invitation cards by which members and guests are bidden to the Club smoking evenings are here reproduced; these cards are highly prized by members and visitors alike.

Having referred to some of the humours which take place on the platform of the Club, it may not be out of place to recall some incidents that have occurred



ENTERTAINMENT POSTER

BY RENÉ BULL



CLUB SKETCH

BY TONY SARG

The London Sketch Club

during the writer's long association with its members. On one occasion it was necessary to obtain the signature of Phil May to an important document, as a member of the Club committee. Phil was in his most elusive mood, but at last one Sunday morning I ran him to earth at a member's studio, outside which I found a cabman, who requested me to inform "the gent inside with a fringe," that he had been waiting an hour. I advised him not to worry, but wait. The elusive Phil when faced with a demand for his signature, "stonewalled," urged Sabbatarian scruples, &c., but finally agreed to attach his autograph to the deed on condition that the thing was done "in style." An historic tableau was therefore duly arranged, Phil impersonated "King John signing Magna Charta", Cecil Aldin as a baron, knelt with the pen and document while Hardy as another noble, armed with a fearsome weapon, threatened violence in case of further reticence in the autograph department. Thus the deed was done "in style." I have reason to think that after our drive homeward, the cabby was able to congratulate himself on accepting my advice to wait for "the gent with the fringe"—Phil was generous. In the early days of the Club's existence we were housed in a Bond Street picture gallery, and in keeping with our high art surroundings, gave a reception, at which certain members impersonated various public characters. The attitude of certain of these dignitaries was eccentric within the Club, but I shall not easily forget the expression on the face of a policeman when he saw Dudley Hardy, as the Lord Mayor, come out to the kerb in his red robes, blow a cab whistle, and having entered a "growler" with his mace

and sword bearers, proceed towards Piccadilly with those civic emblems projecting from the side windows in true Mansion House form.

Prior to our occupation of the upper floor at Wells Street we were the tenants of the first floor, the top floor being then occupied by the Punch bowl Club, a wildly inconsequent institution run by an eccentric sculptor with a distinct aversion to paying rent. Whenever a new member was shepherded into the Punch bowl fold, he was expected to contribute a 'diploma gift'. As there were no restrictions as to the nature of the gift, the most extraordinary donations were made and hung up, the walls and rafters being hung with pictures, arms, kitchen fenders, flat irons and oddments of every sort. One gentleman of frugal tendencies purchased twelve penny china mugs and



C "HELP!

WATER COLOUR SKETCH BY HARRY ROUNTREE



THE COMING STORM, CAREW CASTLE FROM
A WATER COLOUR SKETCH BY TATTON WINTER, R.B.A.

The London Sketch Club



"THE CHALK PIT"

BY WALTER CRITCHER

contributed them. They were duly hung in a row on a beam. One Sketch Clubber, who was a member of both clubs, presided one evening at a supper there, at which the late Sir L. Alma Tadema was the guest of the evening. Towards the end of the meal the room became insufferably hot, and the host inquired if his distinguished guest had any objection to the windows being opened. "Not at all!" retorted the R.A., glancing up at the latest diploma gift. "It is rather muggy up here!"

Late were the nights we sometimes had in the past, and when the ten o'clock war order came into force, my trepidation as chairman of one of the Sketch Club's suppers was great, for the order had to be strictly carried out, and I foresaw diffi-

culties. However, all ended happily, for, as ten o'clock struck, the bar closed with a bang, and three members in police uniform emerged from the cloak-room and either overset or drank the contents of every glass in the room. Thus was the law complied with, and my fears dispelled. We may often not like schoolboys, but it is good to be able to do so, and it is a union of useful work and joyous relaxation which enables the London Sketch Club to retain its large membership in spite of drawbacks and after discouragements.

Since the writer, two years ago, concluded nearly ten years of secretaryship, his duties have been jointly undertaken by Mr. Leonard Calvert and Mr. Marston Edwards, a happy combination, in which a thorough Bohemian with a wide knowledge of art methods and traditions harmoniously co-operates with a clever man of business; and with Mr. Harry Rountree succeeding Mr. Joseph Harker as President of the year, the Club not only

continues to assist young artists to come into their own but perpetuates a series of weekly gatherings which serve to impart keen enjoyment to all who attend them.

Mr. J. LIVERY, A.R.A., has presented to the Victoria and Albert Museum the portrait which he painted last year of Auguste Rodin. He wishes the gift to be regarded as a tribute to Rodin from British Art. It is designed to reciprocate the sentiments which inspired Rodin to make his magnificent gift of sculpture to the museum, in admiration of the heroism of French and British soldiers now fighting side by side. The portrait was reproduced in our June Number.

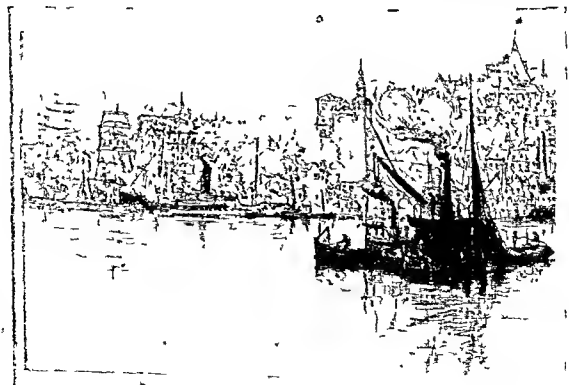
Canadian Etchers

NOTES ON SOME CANADIAN ETCHERS BY NEWTON MACTAVISH

ETCHING is an easy art to dabble at, and for that reason, I suppose, there are in Canada a good many dabblers. But there are only a few good etchers, so few indeed that they may be counted almost on the fingers of one hand. And a number of Canadians who have pursued the art have gone abroad. Clarence A. Gagnon and the Armingtons are instances. Gagnon, however, is Canadian in his choice of subjects particularly as to painting, and frequently he returns from France to his native country for fresh motives.

A decade ago the art of etching as an art, was almost unknown in Canada. There were a few, of course, who practised it, and Gagnon, one of the first to take it up seriously as a craft as well as an art, had just begun. The people as a whole did not know the difference between an etching and a half tone engraving or a zinc reproduction of a line drawing. The exhibiting, in particular, of Gagnon's work, began to arouse interest, and a few years ago there was a really imposing exhibition of etchings under the auspices of the Art Museum of Toronto.

Prints were shown from plates etched by leading artists from the time of Rembrandt, and earlier down to the present time, including such men as Brangwyn and Zorn, and soon the trustees of the National Art Gallery at Ottawa began to procure examples of some of the best etchers. More recently still another exhibition was held by the Art Museum of Toronto, whose gallery at the present time is composed of The Grange, the former residence of the late Professor Goldwin Smith. This latest exhibition was intended to educate in a technical way for on certain days demonstrations were given of the several processes of etching. One of the performers at these demonstrations was Miss Dorothy Stevens, who not long previously had returned from a course of study and travel abroad. Miss Stevens's work is remarkable for its artistic merit. To the careful etcher, however, to the one who counts technical excellence above everything else, her work is oftentimes a sore trial, for she etches as she paints, with a wholesome disregard for the conventionalities of the craft and with an eye single to the general effect. The same thing cannot be said of Gagnon, for while his work is artistic and oftentimes suggestive of mystery, it invariably displays careful crafts-

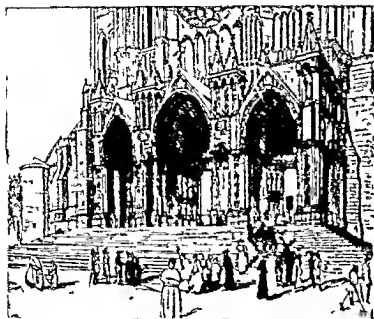


"THE DREEPING OF THE ST. CHARLES RIVER, QUEBEC

BY H. VAN NIELSON



"SAN AGOSTINO CANAL, VENICE"
BY CLARENCE A. GAGNON



"SORTIE DE L'EGLISE"

BY DOROTHY STEVENS

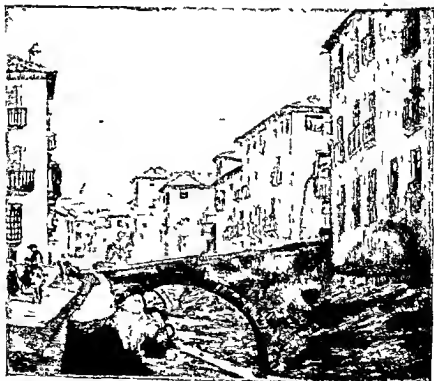
manship While he is refined and poetical, Miss Stevens is bold and dashing, and she graves her lines with no feeling that her life depends on the execution That absence of restraint, which sometimes goes to the extreme of genuine abandonment, imparts to her drawings a charm that is never otherwise imparted Apparently she does not hope to get her effects by any tricks at printing, but relies on the merits of the plate, although she is conscious of the superiority of some prints over others

One would say, on the other hand,

his father was French Canadian and his mother English His studies in art began at the

that Gagnon is a very careful printer He certainly has the knack of obtaining an extremely soft line and his results have a charm of tone that is not often excelled Tone, indeed, is one of Gagnon's first claims to distinction as an etcher One feels colour in most of his prints and his compositions generally are satisfactory He has been attracted by old streets and buildings on the Continent, with the result that most of his etchings, although he is a Canadian, are of subjects selected abroad He is a young man, little more than thirty, and has been an etcher for ten years

He was born in Canada,

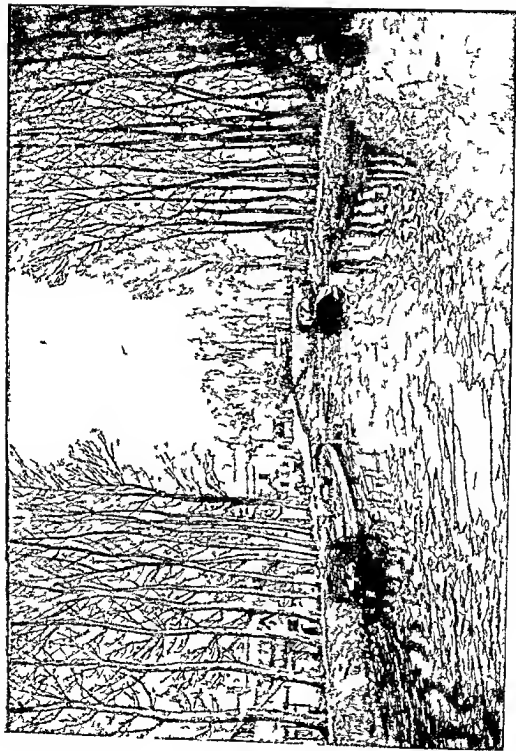


"GRANADA, SPAIN"

BY CLARENCE A. GAGNON



"EN NOVEMBRE, NORMANDIE."
BY CLARENCE A. GAGNON



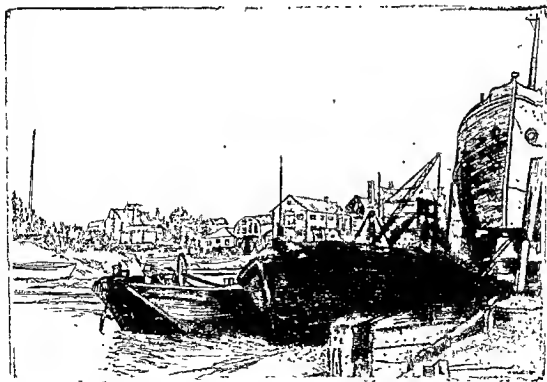
CANAL DU LOING MORET
BY CLARENCE A GAGNON

Canadian Etchers

Montreal Art School, where he won a scholarship. There he attracted the attention of a dealer, who undertook to send him abroad. This was in a sense an unfortunate thing for the young artist, because it gave the dealer control of his output, and as he was successful, particularly in etching at first, winning honourable mention at the Paris Salon a year after he began, his work was already attracting attention. He studied for a while at the Julian Academy, under Jean Paul Laurens, and in 1905 was awarded a medal at the St. Louis Exposition for a painting entitled *Oxen Ploughing*. At one time he did a good deal of figure work, but his tendency of late has been towards landscape, both in etching and painting, with a marked preference for French Canadian subjects. He usually exhibits every year in Paris, and occasionally at the Walker Gallery, Liverpool, and the International of London. He is a member of the Canadian Art Club, which is the most exclusive association of artists in the Dominion. Prints from his etchings have been bought for the collections at South Kensington, the Petit Palais des Beaux-Arts, Paris, at The Hague, Florence, Venice, and the National Art Gallery of Canada.

Miss Stevens is a younger artist still, and one whose work undoubtedly will give her an international reputation. Although a Canadian, she passes a great deal of her time abroad, where she has made a notable series of etchings, particularly of old cathedrals at Antwerp, Ghent, Bruges, Malines, and Brussels. She is not connected with any art associations in Canada, although she is a frequent exhibitor. She is a member of the Chicago Society of Etchers, and has exhibited with the New English Art Club, and at the Paris Salon. She had an unusually successful career as a student at the Slade Art School in London, where she won two prizes in drawing and three in painting. She studied also at the Académie Grande Chaumière, Paris.

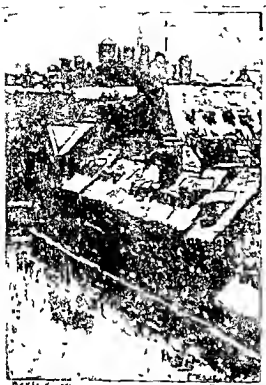
Mr. H. Ivan Neilson, a Scottish Canadian, finds his subjects in and near the old city of Quebec. He traces an extremely delicate line, and works also for tone and restful effects. He is fastidious about printing, for he regards every detail of the art as of first importance. He is not content, therefore, to etch the copper and let some other person pull the print. To him the printing is not merely a craft: it is an art of the first importance.



"BRENTFORD"

BY PERCY GRASSEY

Canadian Etchers



BEDFORD ROW, HALIFAX (NOVA SCOTIA)
AQUATINT BY GYRTH RUSSELL

He is also an enthusiastic painter in oils, and last year was made a member of the Canadian Art Club.

Mr Gyrth Russell is the youngest of them, all, and yet his work shows, even now, marks of individuality. It is, above all other things, original in conception, interesting in treatment, and expressive of a singular personality. Whatever else he may do, he is not likely to inflict anything savouring of the commonplace. He is a Haligonian and in the old wharves and corners of his home city he has found many subjects suited to his taste.

The work of Mr Percy Grassby is as yet not well known in Canada. Although by birth an old countryman, he has made Canada his home. His work is more unusual than any of the others of this group, as may be seen by the reproductions. Indeed it has a delightfully mediæval flavour, the same as is imparted by an antique bit of porcelain or tapestry. But its chief charm is its distinctiveness. Even an unskilled eye could pick it out from among many others, and good or bad, that always is a point in its favour. Should he remain in Canada and exhibit freely, his work is likely to have an influence on etching in the Dominion.

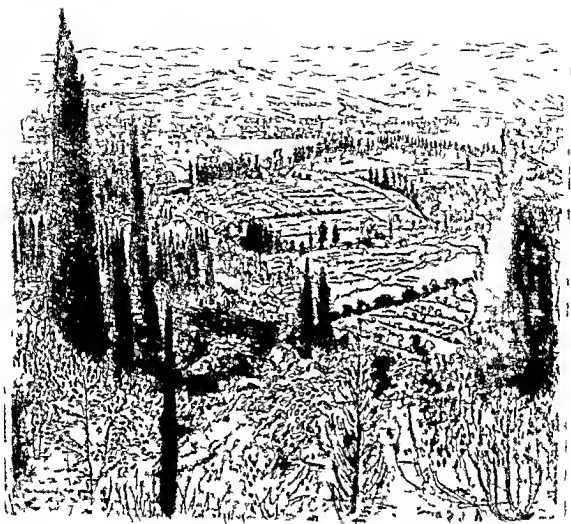
THE three hundredth Anniversary of the advent into Ontario of the White Race is to be celebrated next August at Orillia, a town situated near the place where Samuel de Champlain and his party entered the province in 1615. In commemoration of the event a monument to Champlain is to be erected from the design of Mr Vernon March, an English sculptor, whose model was unanimously adopted by the Jury of Award which included Sir Edmund Walker, Chairman of the National Commission on Memorials, Mr Eric Brown, Director of the National Gallery, and Mr Brymner, President of the Royal Academy of Canada.



AN IDYLL OF EAST ANGLIA (DEY POINT)



"ISLEWORTH." BY
PERCY GRASSBY



NEAR FLORENCE FROM
AN ORIGINAL ETCHING
BY DOROTHY STEVENS

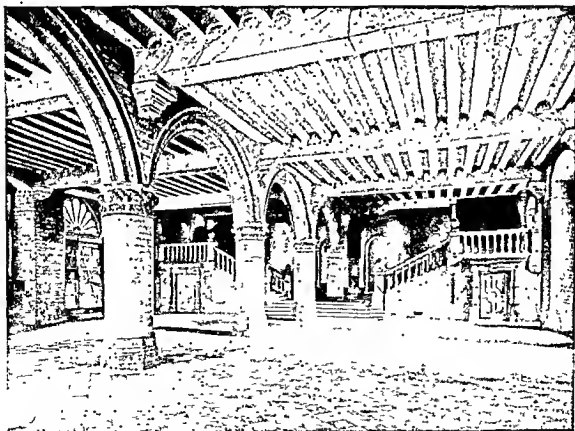
Old Interiors in Belgium

OLD INTERIORS IN BELGIUM.

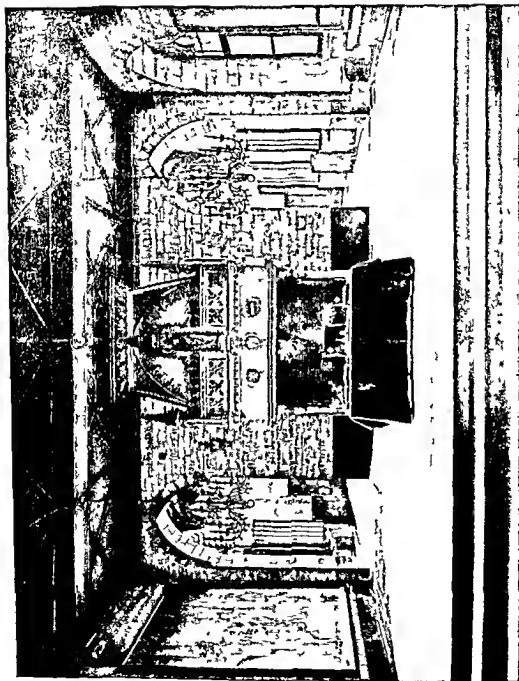
IN a recent number of this magazine illustrations were given of a few of the architectural monuments forming part of the rich heritage of artistic treasures which modern Belgium has received from bygone generations. There was reason to fear that some at least of these great masterpieces of constructive art had already fallen a prey to the shell fire of the invader who has so ruthlessly devastated this prosperous country, and in the meantime the world has learned with infinite regret that one of them—the magnificent Cloth Hall at Ypres—has, with the Cathedral and other precious relics of the past, by the same means been destroyed or damaged beyond repair—that, in fact, this old-world city, the pride of a nation which has ever jealously guarded its historic edifices, has become a city of desolation and ruin. Flanders has in the course of its history been the scene of many a hard-fought campaign, but never, perhaps,

since the country was overrun by the Northern pirates fourteen centuries ago, has it suffered such devastation as that which has been inflicted on it by the armies of the self-styled "Kulturvolk," with the approval of their commanders, of whom one has publicly avowed his indifference to the destruction of these ancient monuments.

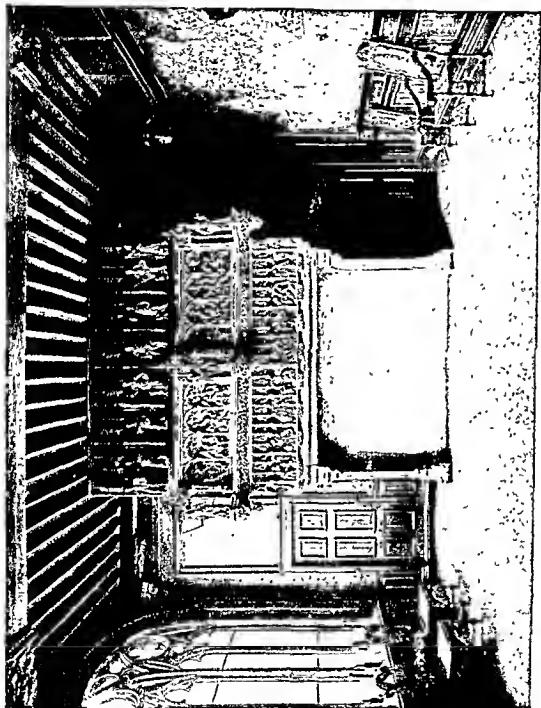
The illustrations we now give of the interiors of some of these historic buildings show that in the decorative arts and handicrafts as well as in structural architecture the forerunners of the Belgian nation of to-day attained a mastery which can vie with that of any of the European nations. They have been selected from an extensive series of photographs taken by Mr. W. Sigling for Prof. Sluyterman's folio "Intérieurs Anciens en Belgique," the publishers of which, Messrs. Martinus Nijhoff and Co. of The Hague, have kindly permitted their publication here. How many of these interiors have escaped destruction it is impossible to say, but there appears to be no doubt that the hall of the University of Louvain shown below is now a ruin.



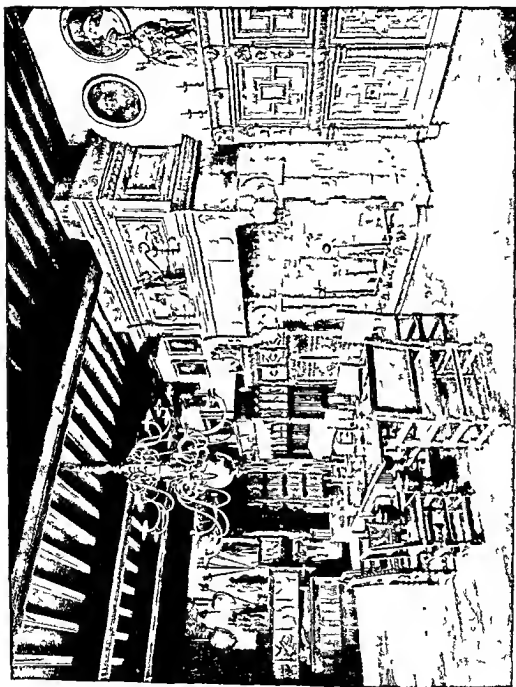
LOUVAIN THE HALL OF THE UNIVERSITY. THIS EDIFICE WAS ERRECTED EARLY IN THE FOURTEENTH CENTURY, AND WAS ORIGINALLY THE CLOTH HALL (HALLE AUX DRAPS) OF THE TOWN, BUT FROM 1679 ONWARDS WAS TAKEN OVER BY THE UNIVERSITY. ACCORDING TO REPORT, PUBLISHED IN THE DAILY PRESS THE BUILDING, WITH ITS FAMOUS LIBRARY, HAS BEEN ENTIRELY DESTROYED BY THE GERMANS.



LOUVAIN: THE COUNCIL CHAMBER OF THE HOTEL DE VILLE. THIS TOWN HALL, ONE OF THE MOST REMARKABLE MONUMENTS OF BRUGES, HAS HAILED THE ESCAPE OF THE SAVANTS OF WAR. IT WAS REBUILT IN THE FIFTEENTH CENTURY, BUT THE STYLE OF MOST OF THE ALTERNATE EPOCHS TO A MUCH LATER DATE. THE SALLE DU CONSEIL, OF WHICH ONE END WITH ITS RICHLY ORNAMENTED LURKAGE IS HERE SHOWN, HAS UNDERGONE RESTORATION, BUT THE ORIGINAL CHARACTER HAS BEEN PRESERVED.



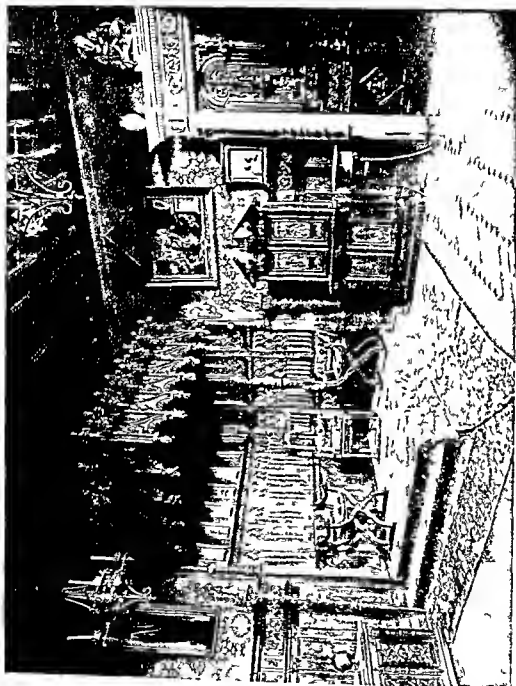
COUNCIL CHAMBER, IN THE HOUSE OF LORDS, A LATE GOTHIC STRUCTURE DATING FROM 1538. THE ELABORATELY CARVED WAINSCOTING DATES FROM 1577. THE FIGURES IN THE SCROLLS ARE CARVED IN WOOD, AND SYMBOLIZE THE CATHOLIC RELIGION AND SEVEN CHRISTIAN VIRTUES. THE FRIER BELOW IS CARVED IN WOOD, AND THE SCROLLS REPRESENT IDOLATRY AND THE SEVEN VICES, WHILE BELOW IS A SERIES OF RELIEFS REPRESENTING THE FOUNDATIONS A STONE FOR TRANSGRESSORS.



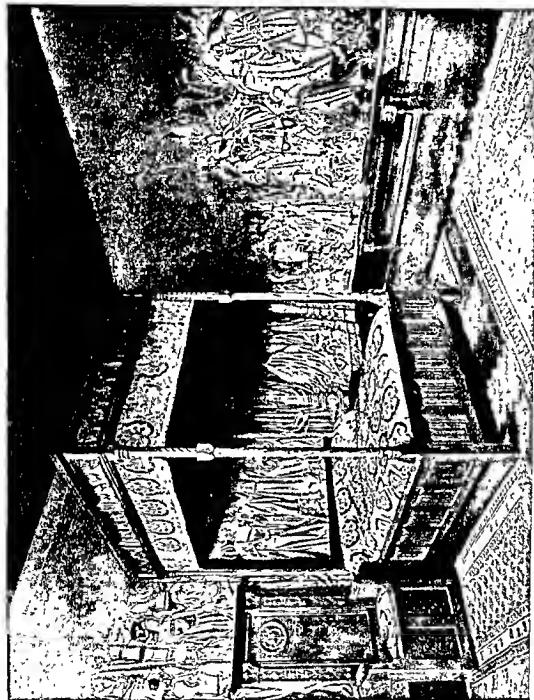
AN ELEGANT A ROOM IN THE CHATEAU D'ANDERLECHT NEAR BRUSSELS THE CHATEAU OF ANDERLECHT, KNOWN ALSO AS THE
 FIFTH HOUSE, CONTAINS ONE OF THE FINEST PRIVATE COLLECTIONS IN BELGIUM AND BELONGS TO MONSIEUR VAN DEN HEERBOOM
 A FORMER MINISTER OF STATE THE VARIOUS ARTICLES OF FURNITURE AND FITTINGS OF THIS ROOM BELONG TO THE SIXTEENTH OR
 SEVENTEENTH CENTURY



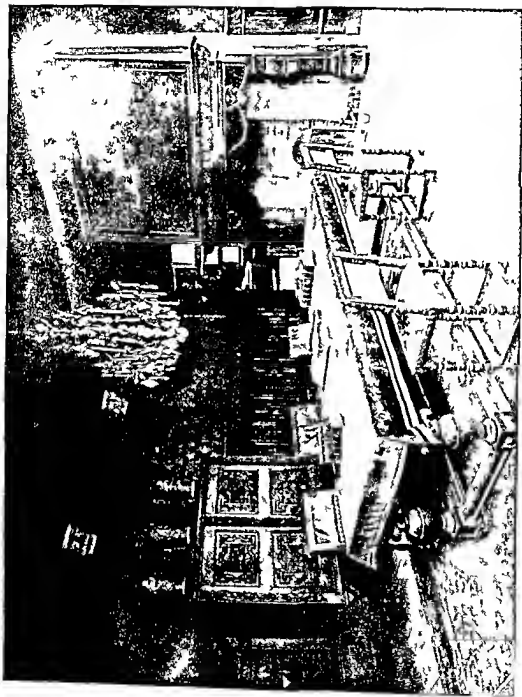
ANDELEUCH: THE SMALL LIBRARY IN THE CHÂTEAU D'ANDELEUCH. IN THIS ROOM, AS IN THE OTHER APARTMENT OF THE CHÂTEAU, THE FURNITURE AND FITTINGS ARE GENUINE OF THE SIXTEENTH CENTURY



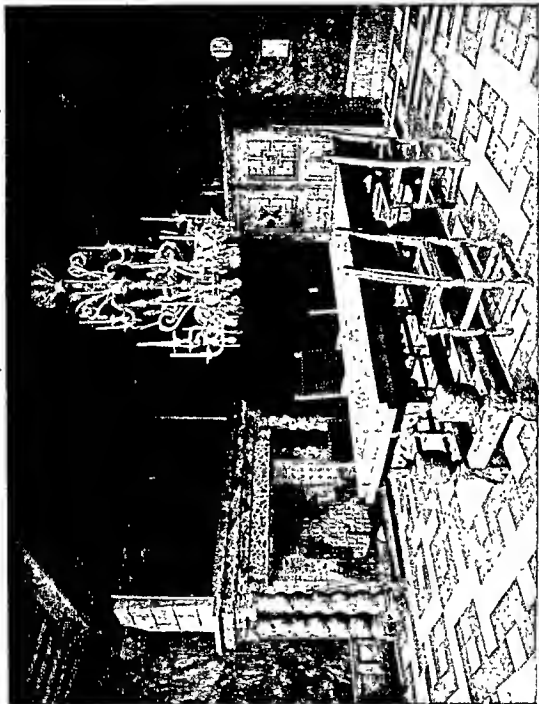
CHATEAU DE CHAMBORD (FRANCE). GREAT GALLERY IN THE CHATEAU DE CHAMBORD, CONTAINING RARE EXAMPLES OF WOOD WORK AND THE
TILES OF THE RENAISSANCE PERIOD. NOTABLY THE TIGER IN THE CORNER BEYOND THE CARVED CANOPY. THE CHATEAU ITSELF
WAS A MEDIEVAL STRONGHOLD AND HAS WITHSTOOD MANY ASSAULTS. IT HAS BEEN COMPLETELY RESTORED BY THE PRESENT
OWNER, THE MARQUESS DE CHATELAIN.



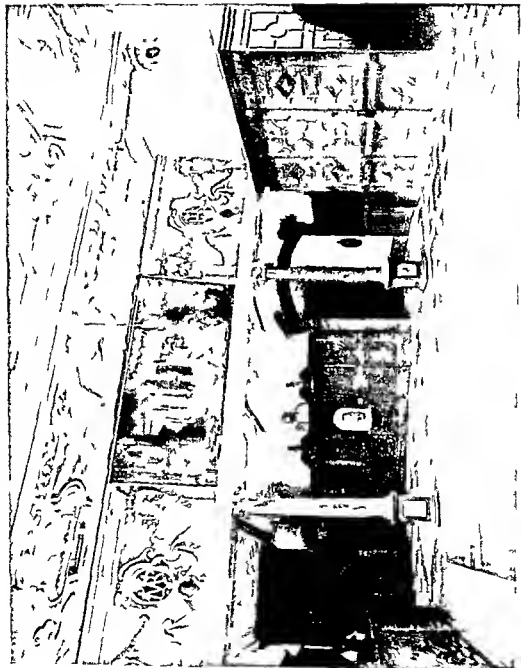
CHISELED RED-LAMBER IN THE CHATEAU DE CAPEBEC. THE BED IS A FAITHFUL COPY OF A FIFTEENTH CENTURY BED, AND BEARS THE ARMS OF COUNTS EGHONT AND HOORN. THE TAPESTRIES ARE ORIGINAL FIFTEENTH-CENTURY BRUSSELS WORK.



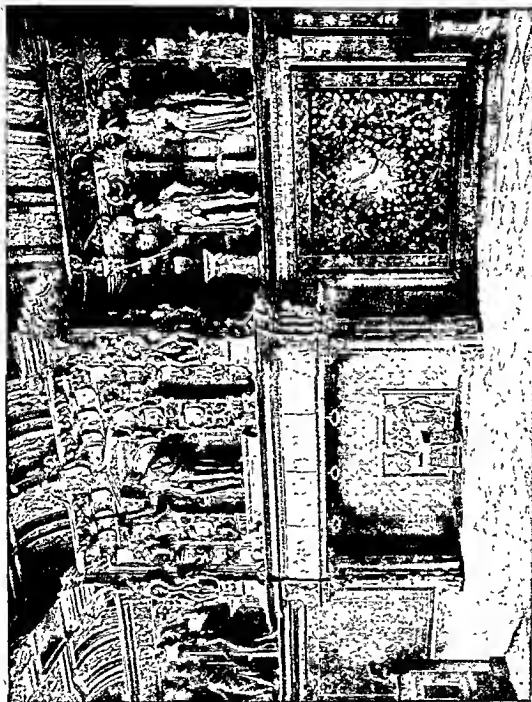
ANTWERP A ROO KING N FORMERLY AS T E C AS BRE DPS CONFERENCE IN T E HOUSE PLANT N AORETUS THE AILS ARE
 PANE LED N OAK AN COVERED ARO W W T I G LT LEAT ER T E F RE AGE IS T E ONE OF T E PLAN IS SCULPTOR PAULUS
 D R CES AND DATES FROM 1635 AND T E FIVE DUTCH CAB NET BELONGS TO T E SAME CENTURY



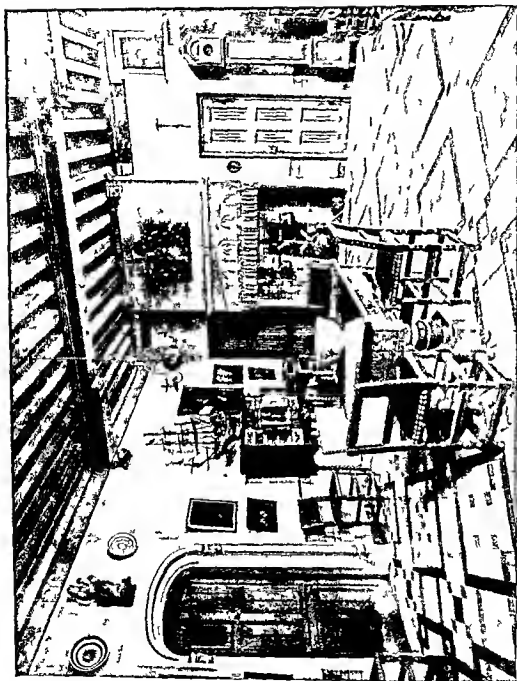
ANTWERP THE GREAT HALL IN THE "MAISON DES BRASSEURS" OR "MAISON HYDRAULIQUE" OF VAN SCHONSWYNE (D. 1533), FAMOUS AS AN INVENTOR OF HYDRAULIC MACHINERY, AND SUBSEQUENTLY BECAME THE GUILD-HOUSE OF THE BREWERS CORPORATION. THE WALLS OF THE "GRAND SALLE," ABOVE THE NARROW OAK PANNELLING ARE COVERED WITH MARBLE, AND A CONSPICUOUS FEATURE OF THE ROOM IS THE LARGE FIREPLACE WITH ITS COLUMNS OF VEINED GREY MARBLE



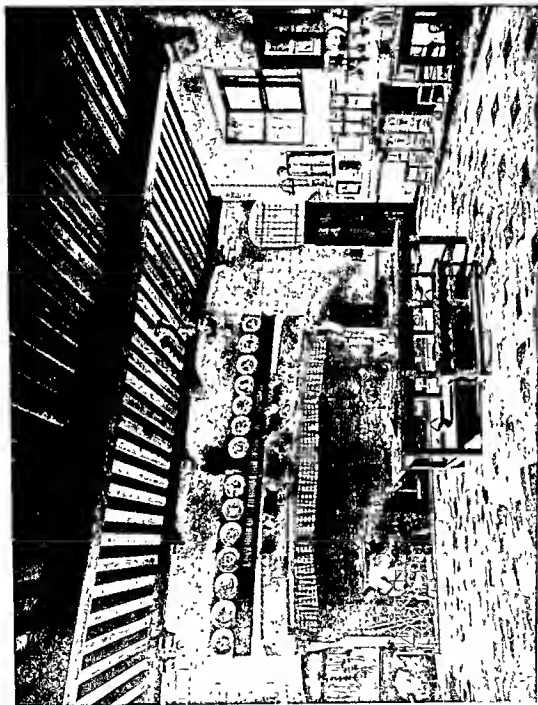
ANT. PR. SACR. STV. IV. T. E. CIURCI. V. ST. CHARLES BORROMEO. 1858. AN. 1858. LE. OF. SPONTANEOUS. (PSTURA) BAROCK DE. CRAT. ON.



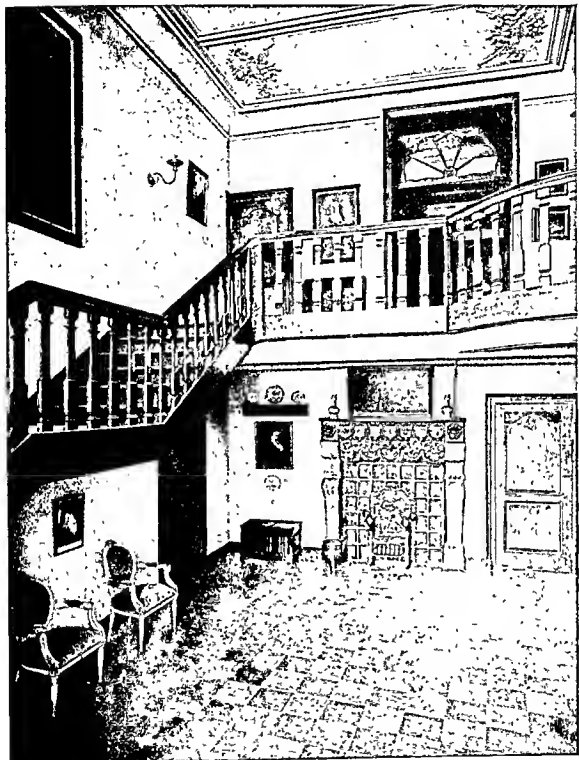
BRUGES FIREPLACE IN THE "MILLE MARMI" OF THE PALACE OF JUSTICE, EXECUTED IN 1529-1533 IN CONMEMORATION OF THE
 TREATY OF CAMBRAI FROM THE DESIGNS OF LANCLOUT BLONDELE OF BRUGES AND GUYOT DE BEAUGRANT OF MALINES. THE OVER-
 MANTEL IN ONE, THE CENTRAL FIGURE BEING THAT OF CHARLES V. BELOW IN A RICH OF WHITE MARBLE WITH SUBJECTS FROM
 THE STORY OF THE LIFE OF CHARLES V. TO THE RIGHT OF THE FIREPLACE ARE THE CARVED FIGURES OF FERDINAND OF ARAGON AND ISABELLA
 OF CASTILE, CORRESPONDING TO FIGURES OF MAXIMILIAN OF AUSTRIA AND MARY OF BOURGOGNE ON THE OTHER SIDE.



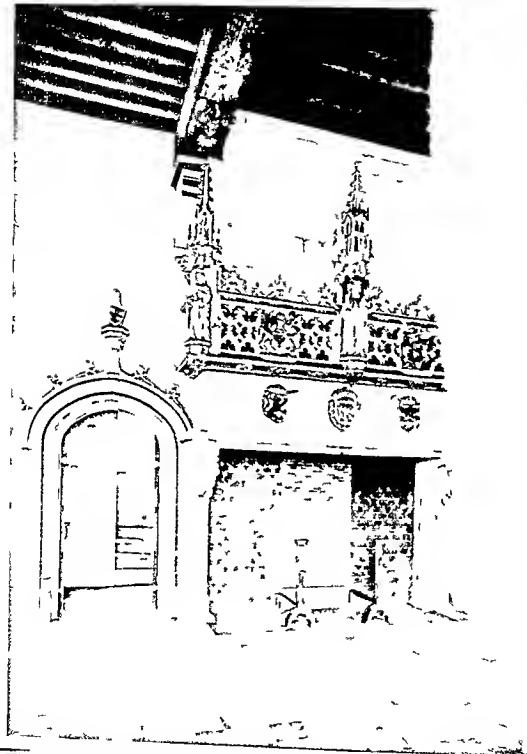
BRUCKEN'S ALL DUNING HALL IN THE H. TEL. GRUYTHUIS. THIS BUILDING TAKES ITS NAME FROM LOUIS DE CRUYTHUIS, WHOSE PARTS OF THE ORIGINAL STRUCTURE WERE ERECTED IN 1465. 1470 IT WAS LARGELY RECONSTRUCTED AND RESTORED IN 1894 AND IS NOW A MUSEUM UNDER MUNICIPAL CONTROL. A LIST OF THE FEATURES OF THIS ROOM BELONG TO THE FIFTEENTH CENTURY.



BRUTS THE KITCHEN OF THE HOTEL GRUUTHUSE. A REMARKABLY WELL PRESERVED EXAMPLE OF MEDIEVAL DOMESTIC ARCHITECTURE WITH THE ORIGINAL ACCTSORIPS



LIÈGE: HALL IN THE HOUSE NO. 27 RUE DES ÉGARDS (REGGARS' STREET). THIS INTERIOR BELONGS TO THE BEGINNING OF THE EIGHTEENTH CENTURY



OUIENARIE. SALLE DES PAS PERDUS OR WAITING HALL, IN THE HÔTEL DE VILLE. THE FIREPLACE & ITS GALLERY ABOVE IS A FINE EXAMPLE OF LATE GOTHIC. THE LOWER PART IS CONSTRUCTED OF FINEST THE UPPER PART OF STONEWARE

Recent London Posters

SOME RECENT LONDON POSTERS. BY ALFRED YOCKNEY.

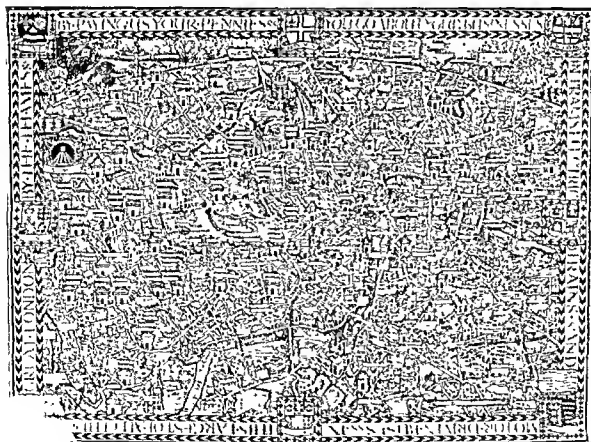
THE Art of the Hoarding, as it is called, is as diverse as the Art of the Gallery. In each category there is every kind of idea expressed in various ways, and it generally happens that the work produced for each sphere shows some straining after effect. Refinement must not be sought for in the art displayed in the large exhibition gallery or in the street, and because occasionally we find it the rule remains unaltered.

The public owes a debt of gratitude to those who have introduced artists to a new world of industry. Without the advertising magnate, prompted, perhaps, by really intelligent agents and printers, the art of the poster could not have been evolved. It is on the whole a creditable art, one to which it is a privilege for the greatest designers to contribute. It may be hoped that more business men will foster latent talent for poster designing, and that the pioneers will not

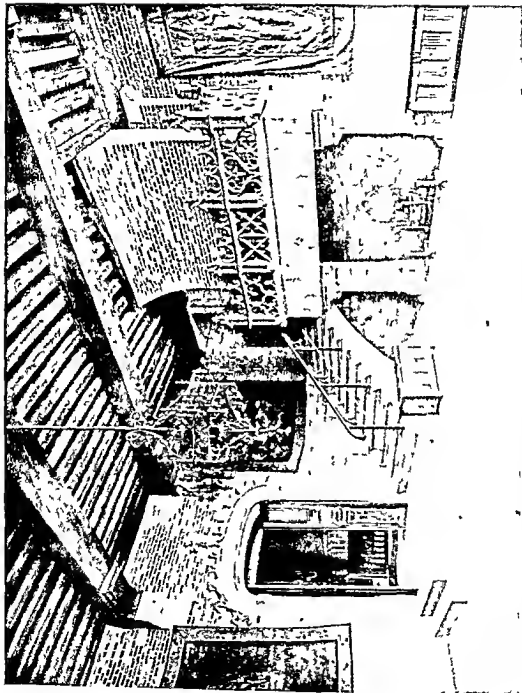
discontinue the policy which has won such publicity for them. Some patrons seem to have abandoned their pictorial appeals and to have substituted the bald announcements of less enlightened days. This reversion to type, to make use of the biological phrase, is good neither for the artist nor for the advertiser: for, good though simple lettering may be, such means of arresting and retaining attention cannot compare with the artistic poster or posterette.

A hoarding may be compared with a Lord Mayor's Show. Type advertisements are there, like plain carriages in the Procession, but the announcements are read by the few, who have an eye also for sombre Worshipful Masters. The multitude see only the colour in the pageant, particularly the Lord Mayor, his Cinderella coach and his decorative attendants in purple and gold lace. Likewise the illustrated poster catches the eye of the populace, while the bare one is overlooked.

No doubt some historian has discovered exactly when it was that Commerce took the hand of Art for this purpose. It was, of course, in Victorian times when there were relations between business



LONDON UNDERGROUND RAILWAY



MONS; BALCONY OF "SAINT-PAUL" IN THE HALL DE VILLE. THE TOWN HALL OF MONS WAS BUILT IN THE SECOND HALF OF THE FIFTEENTH CENTURY, AND THE ROOM HERE SHOWN, ALTHOUGH RESTORED IN PARTS, HAS THE GENERAL CHARACTER OF THAT PERIOD. THE BALCONY OVER THE FIREPLACE IS OF STONEWARE.

Recent London Posters

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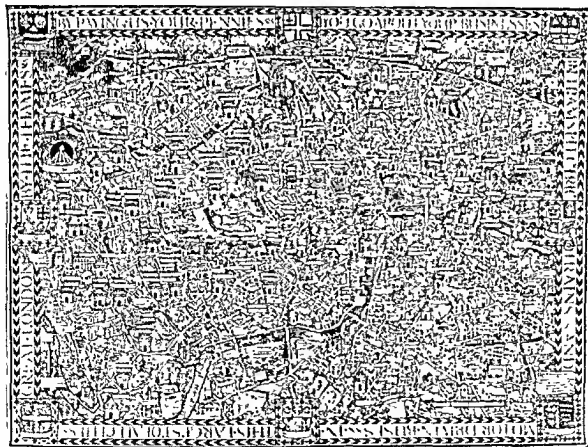
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POSTER FOR LONDON UNDERGROUND RAILWAY

BY MACDONALD GILL



"THE WORKERS WAY": POSTER DESIGNED
FOR THE LONDON UNDERGROUND RAILWAY
BY G. SPENCER PRYDE



(All truly great art is refreshing)

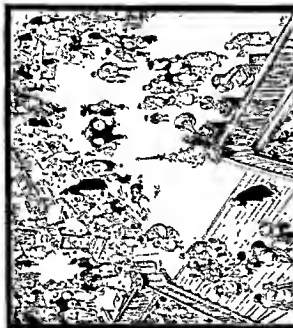
AT THE R.A.



BY THE

UNDERGROUND

HUMOURS OF LONDON Nº 5



(Ah, make the most of what we yet may spend)

IN TOYLAND



BY THE

UNDERGROUND

HUMOURS OF LONDON Nº 12

POSTERS DESIGNED BY TONY SARG



RECRUITING POSTER. DESIGNED FOR THE LONDON
UNDERGROUND RAILWAY BY FRANK BRANGWYN. A.R.A.

Recent London Posters

in more serious vein, as in the set of posters referring to Greater London routes, his originality tells. Then there is Mr Fred Taylor, who has done some excellent work for other railways, notably his *Victoria Station* (L. B. & S. C. Ry.) He gives an impression of a scene which is vivid, decorative and pleasant in colour. We know less in this branch of art of Mr Macdonald Gill, an architect, but his burlesque map of London was so remarkable a success in its own particular way, that we await its successor. At first sight it is a striking pattern resembling the old topographical maps, showing parcels of land and picturesque houses here and there. On closer inspection it is seen to be packed with pleasantries, some of which can be distinguished even in the greatly reduced illustration on page 281. The eight posters designed by members of the Senefelder Club, one of which by Mr Brangwyn, is now reproduced formed a new departure in artistic advertising as did the clever and effective silhouettes by Mr H. L. Oakley of which three are shown among our illustrations.

Shipping posters, though they have engaged the attention of such artists as Mr Wyllie, Mr Brangwyn, Mr Cecil King, Mr Charles Dixon and others, are as often as not coloured illustrations on a large scale of typical liners in harbour and therefore have limitations as regards effective design. One of the exceptions to this principle was the sheet showing the Dublin Holyhead boat in transit across the Irish Sea. It was by Mr Norman Wilkinson, and was so good as a marine picture, apart from its use as a poster, that many people obtained copies, cut off the lettering from the top and the bottom, and framed the rest. This production, minus the wording, has been sanctioned by the London County Council for exhibition in schools, a fact which may be mentioned as a tribute not only to the work of the artist but to the printer.

The theatrical poster, as noted earlier in this article, is sometimes a lurid production, but not always. Some of the best designs on the hoardings during the last decade have been inspired by forthcoming plays and pantomimes. The names of Mr Hassall and Mr Buchel at once occur to mind. One of the most imposing features of the hoardings

recently has been the triple picture under a single cornice of lettering announcing "Drake" at His Majesty's Theatre. The centre was by Mr Morrow and the sides were by Mr Norman Wilkinson.

Among other decorations easily recalled are the colossal ones produced for a weekly paper. A few months ago the hoarding round the old General Post Office in St Martin's-le Grand was covered by a continuous procession of eminent people in every walk of life marching to the inscription "Everybody's reading it." This panorama fascinated all comers not only by its daring originality but by sheer magnitude and the repetition of its message. Such examples come strictly speaking, under the heading of painted posters, like the movable pictures instituted by Messrs Pears.

It has often occurred to those who study the interior furnishing of modern public buildings that more use might be made of marquetry and allied work for decorative purposes. Panelling there is



DESIGN FOR SHIPPING POSTER BY E. A. COV. CARRIED OUT IN WOOD BY A. J. ROWLEY (THE ROWLEY GALLERY)



CUT-PAPER POSTERS FOR THE
LONDON UNDERGROUND RAILWAY
BY H. L. OAKLEY



POSTER DESIGN BY J. SIMPSON, EXECUTED IN WOOD BY A. J. ROWLEY (ROYAL GALLERY)

in plenty, plain and otherwise, often with elaborately carved cornices but there is scope yet for design in coloured woods and veneers. Such an idea, carried further, is at the root of the departure made by Mr. A. J. Rowley in producing his permanent wall pictures, examples of which are reproduced here. These pictures are made up of various pieces of wood, well chosen for colour and grain or prepared with dyes to suit the subject. When fitted together the surface may be polished and the panel, like a hatchment, is kept in condition from time to time by this means. It will be readily understood that craftsmen can produce single designs or that pictures may be multiplied for the purpose of general distribution. It is the latter use of the idea which comes within the range of this article. Pictorial advertisements in various woods have a permanence which is very desirable and which is not given to the printed poster. Mr. Rowley's panels can be fixed or

portable, and for places not exposed to the weather they have great possibilities. They are, of course, decorations as well as posters, and can be used with or without lettering.

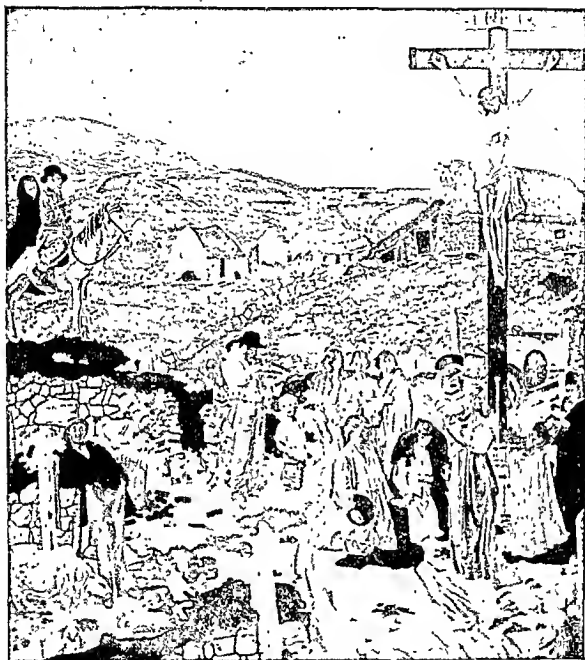
The ideal poster is that in which artistic merit is allied to commercial utility. Glancing at the work of recent years there will be found evidence that artists and advertisers—less each with an ulterior view—have formed a perfect union to promote business. It is an unbreakable bond, elastic and variable, but the two interests have been found to combine well and the time may come when all posters will conform to the highest standard of decoration. This object has been achieved to a limited extent already, and as the public grows more and more critical it is not likely that the movement will be retarded.

There is no reason why the "poor man's Picture Gallery" should not appeal to every one.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON—At a time like this when war with all its horrors occupies so much of our attention from day to day and all day, it is gratifying to find that art has not been thrust wholly into the background—in England at all events. Though some of the exhibitions which were to have been held this winter according to arrangements made before the outbreak of war have been cancelled or postponed, the principal fixtures of this kind both in London and in the chief provincial towns have been carried out pursuant to the programme, and those responsible are to be commended for thus affording a means



(New English Art Club)

"A WESTERN WEDDING." BY
WILLIAM ORPEN, A.R.A.

of relaxation which must be very welcome to a large number of people

The New English Art Club which years ago chose its name with care has ever since preserved unbroken a really English tradition of independence of achievement in the relation of one member's work to another's and we cannot help feeling that it would have failed in its duty if in these days when artistic things are in danger of being eclipsed it had not made an effort to preserve the continuity of its exhibitions. After all we value its name. The winter exhibition might, however, under other circumstances have been memorable at least for one thing the appearance of Mr Orpen's *A Western Wedding*. This is not in the style in which we expect to see Mr Orpen attain the heights which his exceptional genius seems to promise ultimately. The picture called *Painting* in its greater reliance upon effects which are emotional rather than merely novel, is in that respect probably the more important work, but upon a by-path of the fantastic we have something in *A Western Wedding* unique in the exquisite craftsmanship that is allied with its pattern-like effect. Close to this picture Mr Wilson Steer shows one of the finest interpretations of nature which he has

yet given us. *Fishing Boats at Anchor*—they float tangible in bulk while indefinite in outline grey masses slender rigging a ghostly procession screening a violet horizon. Another picture of exceptional success is Mr MacEvoy's study *The Balcony*. It is some time since Mr Tonks has shown drawings of the importance of his *Monsieur Rodin* and *Madame Rodin* and Mr Lucien Pissarro's canvases add greatly to the prestige of the landscape work of the exhibition. Mr Alfred Hayward's landscapes call for particular mention also. One of the most interesting features of the show is Mr Walter Sickert's *The Soldiers of King Albert the Ready*. His appreciation of the possibilities of design in the lines of rifles levelled and in the great circle of a gun carriage wheel introduces the war motive to painting in a character distinguished from and many will consider not below, that which it has assumed in the greatest battle paintings.

The Old Water Colour Society was established just over a hundred years ago at a time when Europe was in a chronic state of war. The society is perhaps more peculiarly British than any of our institutions, it exacts a high standard of achievement from those it admits to its muc



SPIEZ LAKE THUN

(Royal Society of Painters in Water Colours)

BY ALBERT GOODWIN R.W.S.



*(Royal Society of Painters
in Water Colours)*

"MONTROSE" BY ROBERT LITTLE, R.W.S.

coveted membership and it is because of this that the periodical exhibitions of the society are among the most popular events of the season. The recent exhibition was noticed in our last number and we now supplement the observations there made by reproductions of a few of the works comprised in it.

Notwithstanding that artists as a profession stand to suffer more by the war than any other profession perhaps they have been very generous in their support of one or other of the numerous organisations which are now appealing for funds to relieve the distress caused by the war. A scheme promoted and carried through by Mr Wynne Apperley R.I. Mr Louis Ginnett R.O.I. and Mr Martin Hardie A.R.E. has in particular resulted in a very substantial addition to the Prince of Wales's National Relief Fund. A large number of leading artists throughout the country placed at their disposal signed and framed examples of their work, in all cases thoroughly representative, to be sold for the benefit of the fund among those contributing being twenty six members of the Royal Academy, eight of the Royal Scottish Academy, thirty two of the Royal Institute of Painters in Water Colours, forty five of the

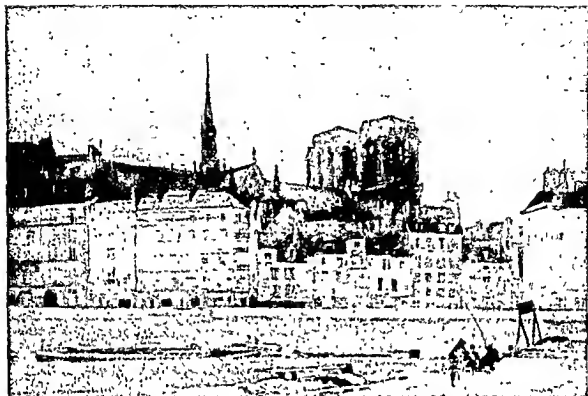
Royal Institute of Oil Painters, thirty two of the Old Water Colour Society, forty six of the Royal Society of British Artists, fifty six of the Royal Society of Painter Etchers, thirteen of the International Society, thirteen of the New English Art Club, together with members of the Senefelder Club, the Society of Graver Printers in Colour, and other bodies. The number of works (pictures, sculpture and prints) contributed amounted to four hundred and fourteen, and they were divided into two categories, the uniform price in one being five guineas and in the other two guineas. All were subscribed for by the public, and the drawing by lot for distribution was conducted on November 26 by Sir Kenneth Muir Mackenzie G.C.B. and Sir George Riddell (National Relief Fund). The total amount realised amounted to £ 61,135. The entire expenses of stationery, printing, postage, and the collection and delivery of pictures was generously defrayed by Mr Sigismund Goetze and Messrs Dicksee lent their gallery in Duke Street for three weeks free of charge and undertook the collection and distribution of the pictures at cost price. The amount mentioned therefore, has been handed over to the National Relief Fund.

The War Relief Exhibition now being held at



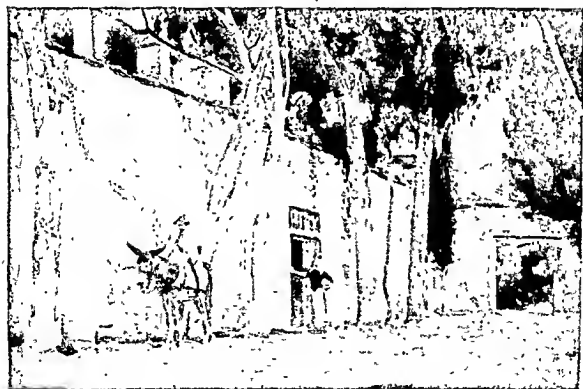
CHILDREN

Studio-Talk



"NÔTRE DAME ET L'HÔTEL DES DEUX LIONS"

BY W. RUSSELL FLINT, A.R.W.S.



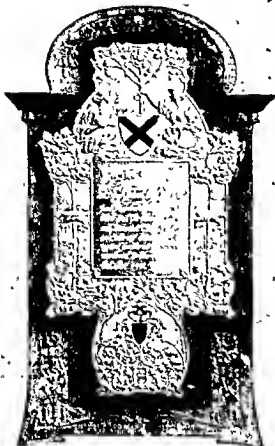
"THE PLAZA, SAN ANTONIO, TENERIFE"

BY JAMES PATERSON, R.C.A., R.W.S.
(*Royal Society of Painters in Water-Colours*)



"CIRCE" GOBELINS TAPESTRY
DESIGNED BY EDMUND DULAC
WOVEN BY LEO BELMONTE

Studio-Talk



SILVER PRESENTATION SHIELD DESIGNED BY MRS. SEYMOUR FANNIN AND PHILLIP OXLEY; EXECUTED BY JAMES DIXON AND SONS

had remained undisturbed for over two hundred years. There was also a male portrait by Gainsborough of exceptional worth, and *The Letter Received*, perhaps the most beautiful Metsu in existence, with its companion *The Letter Writer*, together with a few other works of some importance by old masters.

The shield illustrated on this page is one that was presented to Sir Hildred Carlile, M.P., by his constituents at St. Albans some time ago. Save as to the figures, which were designed by Mr. Phillip Oxley, of Desford, the work is that of Mrs. Seymour Fannin (*né Slade*), of St. Albans, where she received her art training.

Mr. Charles Vyse's modelled group in bronzed plaster, here shown, figured in an exhibition of Arts and Crafts held at the Old Monastery, Rye, in the early part of last autumn. The exhibition, organised by Mr. J. P. Steele, contained an interesting variety of work contributed by many of the leading workers associated with the Arts and Crafts move-

ment, prominent among them being Mr. Walter Crane, Mr. Anning Bell, Mr. and Mrs. Stabler, Mr. James Guthrie, Mr. Heywood Sumner, and Miss Jessie Bayes.

In a lecture on "Art, Morals, and the War" delivered at Oxford on November 12, Mr. Selwyn Image, the Slade Professor of Fine Art in the University, set forth the vital issues of the gigantic struggle in which this country is now engaged. "We are," he said, "in the midst of a war, literally and simply, of Ideals, of quite fundamental Principles, bed rock principles as the phrase goes, as to what Human Civilisation means. . . . In a quite vital sense we are at war to preserve our own national independence. If Germany—I mean by Germany throughout the Dominant Military Caste in Germany—could really have her way in this war, if she could finally bring to pass that which she set out to bring to pass, which this many a day she has dreamed of and strenuously prepared for, there would no more be any England as you and I know it and love it. . . . It is most important, it is vital,



GROUP IN BRONZED PLASTER. BY CHARLES VYSE



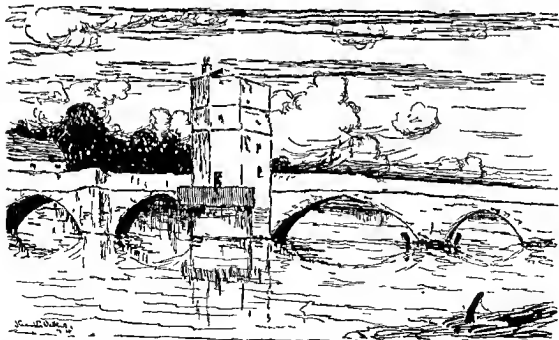
MEMORIAL TO REV G BOHUN COULCHER IN THE CHURCH OF SS MICHAEL AND ALL ANGELS MAIDSTONE DESIGNED AND EXECUTED BY HERBERT H STANSFIELD
CRONER GUILD OF HANDICRAFT

that we should fight for our national independence as long as breath is in our bodies But in the present war we are doing something more than this We are at fight to prevent the lowest and most inhuman

strained enough, and too often something much more than strained, "the effect of war upon art has never been wholly bad, nay, has on occasion been quite the reverse of bad" After bidding his

conception of civilisation gaining dominance to corrupt mankind we are at fight to assert our belief in Righteousness and Human Brotherhood, and our consequent belief that the idea of the supremacy of material Might with its inevitable insidious accompaniment of fraud and cruelty, as a basis of civilisation is an idea foul and damnable

Coming to the effect of war upon art the Professor reminded his hearers that though in days immediately ahead the lives of many whose business it is in some form or another to produce art will be



THE OLD BRIDGE ST IVES HUNTINGTON

PEN SKETCH BY J CRAMPTON WALKER

(Black and White Artists' Society of Ireland)

Studio-Talk



CHARCOAL SKETCH

BY DERMOT O'BRIEN, R.E.I.A.
(Black and White Artists' Society of Ireland)

audience remember how much of the great art of Greece, of Italy, and of the Gothic builders was thus wrought, he pointed out that "there is some force in the paradox that War and Art are not always enemies, and that Peace is not always Art's best friend. For Art has her dangers—dangers coming to her from men's frivolity, their absorption in sumptuousness and luxury, their over attention to trivialities and mere curiosities, their morbid excitement after titillating novelties, their resultant shallowness of judgement and sane appreciation." Prof Image's address has been reprinted as a six-penny pamphlet by the Oxford University Press, and the proceeds are to be given to one or other of the War funds.

The memorial tablet illustrated opposite has recently been placed in position in the Church of SS. Michael and All Angels at Maidstone, and is the work of Mr. H. H. Stansfield, of Cromer, who was assisted in certain details by Mr. L. J. Barker, a pupil. The design is intended to symbolise Life and Love as expressed in the ministrations of the Vicar whose memory is here so feelingly perpetuated. Mr. Stansfield is Guild Master of the Cromer Guild of Handicraft, which has been estab-

lished to attempt the application of the teaching of Ruskin, William Morris, and others in connection with the production by hand work of simple and beautiful articles of everyday use as well as work of an ecclesiastical character.

DUBLIN.—The Black and White Artists' Society of Ireland, which was founded last year and held its first exhibition in October 1913, opened its second exhibition just before Christmas, the work consisting of etchings, lithographs, pen and ink, pencil, and charcoal drawings. The Society, of which Mr. William Orpen is president, owes much of its success to its energetic honorary secretary, Mr. J. Crampton Walker, himself an enthusiastic draughtsman. It now numbers eighty



"BOULETTE"

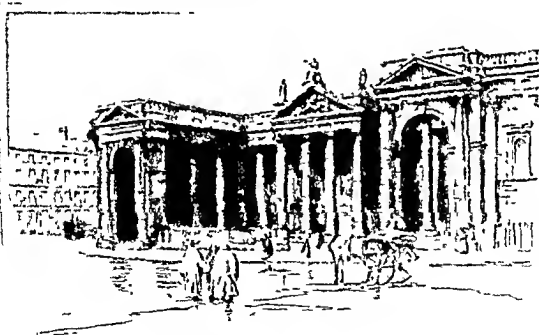
BY JACK R. YEATS
(Black and White Artists' Society of Ireland)

five members, amongst them being Mr. Deirdre O'Brien, President of the Royal Hibernian Academy, Mr. Jack Yeats, Miss Rose Putten, R.W.S., Mr. Bingham McGuinness, R.H.A., Mr. George Atkinson, A.R.H.A., Miss M. K. Hughes, A.R.I., Mr. James Ward, A.R.C.A., Mr. R. C. O'Keefe, R.H.A., Mrs. Jane Inglis, Miss Dorothy Fitzgerald, and Mr. Oswald Keever, A.R.C.A. The rapid growth of the Society during the past year is evidence of the need that existed for some link between the black and white artists in Ireland, and the interest aroused by the two exhibitions it has held in Mill's Hall, Vernon Row, sufficiently justifies the efforts of those who have co-operated in the establishment of this addition to the relatively small number of art societies which Ireland possesses, and augurs well for its future career. With few exceptions the members are resident in Ireland, and as a consequence Irish motives figure prominently in the work executed by them in various mediums. The Emerald Isle indeed, offers a fine and varied field of exploration to artists in search of interesting themes, and

it is a matter of regret that comparatively few on the other side of the Irish Sea turn their steps hitherwards when the sketching season comes round.

The Dublin Sketching Club, one of the oldest of Irish exhibiting societies, held its fourth exhibition from November 16 to December 12. As in former years, landscape studies of Irish scenery formed the major part of the exhibition, amongst the younger painters who showed in original work in this genre being Miss Kathleen Fox, M.S.A.I., Constable, and Mr. Crompton Wake. The last named whose work bears the strong influence of Mr. Nathaniel Hawthorne's *Forest in the Morning* showing a stretch of land and sea immersed in mist. Amongst the other painters represented were Mr. John Glynn, whose *Harbour Boats* showed a vast and dexterous brush. Mr. Henry Moss, Miss Josephine Cusack, excellent in her series of Dublin sketches, Mr. Alfred Grey, R.H.A., Mr. Gerald Wakeman, and Dr. J. W. Yeates.

L. D.



"THE HOUSES OF PARLIAMENT, DUBLIN"

(Black and White Artists' Society of Ireland)

ORIGINAL ETCHING BY MYRA K. HUGHES, A.R.I.



*(Black and White Artist
Society of Ireland)*

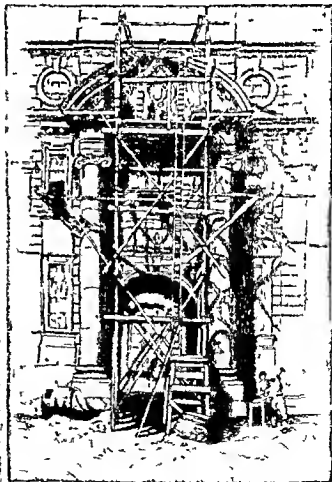
**"VIRE, NORMANDY." FROM A LEAD PENCIL.
DRAWING BY W. BINGHAM MACGUINNESS, R.I.A.**

CHRISTIANIA—How much of our modern applied art has not its root in styles and traditions handed down from days long gone by? However independent the lines which development in many instances appears to have followed, however personal and spontaneous the evolution, the fructifying and sustaining forces in manifold cases will be found to spring from old, often long forgotten sources. In some of the special numbers of *THE STUDIO*, much excellent work has been done in the way of collecting, and bringing to light old arts and crafts which have evolved among the peasants of diverse countries and have been there treasured and preserved the more unaffected by the flow of centuries the further away from the world's high ways have been their home. One wonders whence these crude old peasant craftsmen drew their inspiration whence came their impulses so beautiful and true in all their simplicity what kind fairy endowed them with that singularly sure and susceptible eye for the fitness of things for lines and proportion for the proper relation between fundamental essentials and what after all were but ornamental accessories. What admirable effects their naive love of gay and festive colours quite instinctively brought about, and how well suited for the intended purpose was the outcome of their skilful and patient crafts.

The indebtedness of the present day to these old craftsmen and crafts-women has of late years become more and more manifest, thanks to a movement now on foot almost everywhere for the encouragement and furtherance of what with its Swedish and now almost cosmopolitan name is called *stund*, although this term does not by any means cover all its issues. Excellent societies have been formed for the advancement of good homeword, good not only in the way of its usefulness and the desirable employment it gives, but also in its reforming and chastening influence in the

domain of taste. I have on more than one occasion had the pleasure of referring to such institutions in Sweden and am now enabled to say a few words about and give some illustrations of the work of the Norwegian Home Industry Association (*Den Norske Høstidsforening*).

The recent Jubilee Exhibition in Christiania afforded a welcome opportunity for this society to muster its forces and bring home to a larger public the success which attends and from the very outset has attended its work. Its aim is twofold, inasmuch as it renders a much needed assistance in turning to good and remunerative account the spare time of hundreds of men and women thereby swelling their often slender income and relieving



"BUILDING THE ROYAL COLLEGE OF SCIENCE, DUBLIN"
ORIGINAL ETCHING BY GEORGE ATKINSON, R.S.M.A.
(Black and White Artists' Society of Ireland)

Studio-Talk



DECORATIVE PAINTING

(*Den Norske Husflidsforening, Christiania*)

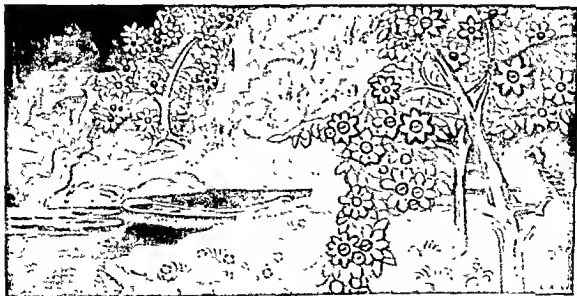
BY GERHARD MUNTTH

the tedium of many idle hours, and further it trains and elevates the taste of its co-workers by means of lectures, classes, designs, &c. To its success in the former direction many grateful and touching testimonies bear witness, and with regard to the latter let it suffice to say that the foremost artists in Norway have been proud to be counted amongst the labourers in Den Norske Husflidsforening's vineyard.

The society, in addition, has a clever staff of its own, which designs both textile work, more or less ambitious, furniture, &c. It is more especially in the former, in the decorative weavings, that more or less ancient Norse traditions make themselves felt almost invariably with the most satisfactory decorative results. In the smaller items, in the

cushions for instance, more modern and personal lines have been adopted. In these, as in the furniture, there often is a certain bold, yet contained unconventionalism which may prove the forerunner of a more pronounced modern northern style, and one of the features of this is likely to be the absence of that effeminateness which occasionally detracts from the value of kindred efforts elsewhere—an evolution entirely in harmony with national character and taste.

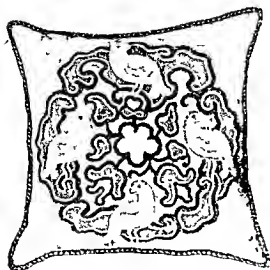
The furniture designed by Mr. Mathias Inge, however, still retains many traits peculiar to the work of rural craftsmen of former days. Birch has made for itself many friends amongst Scandinavian designers of furniture, M. Agathon amongst them, and when properly treated it is often possessed of



DECORATIVE PAINTING

(*Den Norske Husflidsforening*)

BY GERHARD MUNTTH



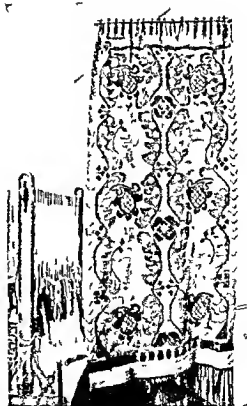
EMBROIDERED CUSHION. DESIGNED BY AID LINDBER
(Den Norske Huseftidsforening Christiana)

a festive, lustrous tone. The cover of the furniture designed by the architect just mentioned, marks another revival inasmuch as hand woven, small patterned material is coming into favour. As a rule old time patterns are closely followed if not absolutely copied, there is a trusty homeliness over these hand woven materials and they have the additional virtue of being most durable.

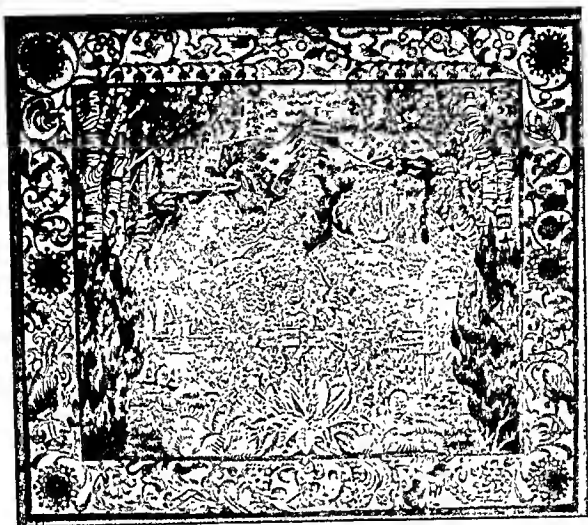
Mme Ulrikka Greve has earned for herself a widespread and excellent reputation for her large, decorative gobelins as well as smaller weavings, and museums have vied with private collectors in securing them. Mme Greve sometimes chooses for her tapestries old subjects which lend themselves to her purpose, but more often the design is modern without, however, in any way violating the canons of the art of time-honoured gobelins. As an example of the former her exceedingly handsome *Vue de Stab Lian* at the Jubilee Exhibition may be mentioned, to the latter Gerhard Munthe and others have supplied admirable cartoons, to which Mme Greve and her skilful assistants have done the fullest justice. Both in design and in subtle, effective colouring these modern gobelins will, I feel sure, hold their own against their much treasured and heavily priced prototypes especially when time has further beautified them with that patience which she alone can bestow.

Several Norwegian artists have devoted a considerable amount of attention to decorative work, which, though no doubt without aiming at it in all its

aspects has not a little in common with the gobelin covered wall. It is a question of printed friezes or wall sections, a mode of embellishing the home which to my knowledge is but little used elsewhere. Amongst artists who have done most meritorious work in this direction Frick Wærnskiöld holds a place by himself through his highly decorative frieze in Luthof Nansen's dining room, but even he must yield to Gerhard Munthe, who not only, if I mistake not, is a pioneer in this field of decorative art, but whose pronounced artistic personality lends itself in a happy spontaneous manner to work of this description. The manner in which this highly interesting painter has perpetuated and consummated old Norwegian traditions is well known, but Munthe who has his own individual views of style and the uses to which the style of a period should be put, is a painter with the creative imagination of a poet. He has evolved, so to speak, a fairy world of his own much of his work constitutes fairy tales, which are *Bilder ohne Worte*, quaint, impressive and most decorative, both in composition and colour.

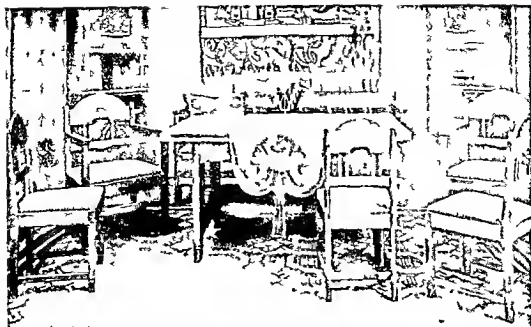


TRANSPARENT HANGING. DESIGNED BY HILFA
WINDINGSTAD. WOVEN BY ELISABETH MATHIASSEN
(Den Norske Huseftidsforening)



*(Den Nørde Herbold
jorden, Christiania)*

TAPESTRY. DESIGNED AND EXE-
CUTED BY •ULRIKKA GREVE



FURNITURE DESIGNED BY NATHANIEL GEORGE FOR DENMARK AT THE FIFTH FOREIGN CHRISTIANIA AND S. O. N. AT THE JUBILEE EXHIBITION OF THE SOCIETY

It goes without saying that the decoration of a room would appeal to an artist with Gerhard Munthe's inventive imagination and as a matter of fact he has also had and has availed himself

of several opportunities of this nature. Not a few Norwegian homes boast painted decorations by Gerhard Munthe and the list of these has recently been increased by a new work, four typical wall



FURNITURE DESIGNED BY ARCTIC MAGAZINE, S. O. N. AT THE JUBILEE EXHIBITION, FIFTH FOREIGN CHRISTIANIA

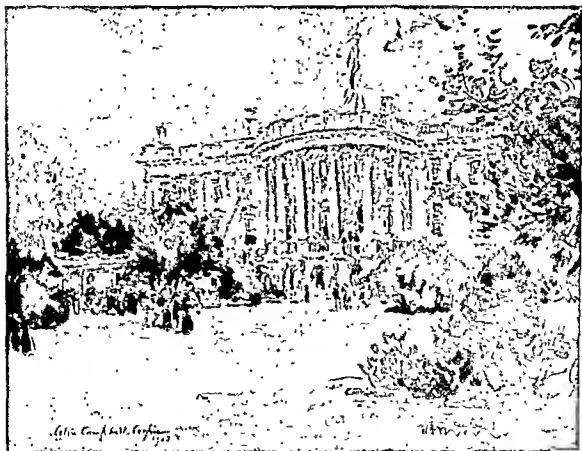
Studio-Talk

paintings in a Christiania dining room. The distinguished artist has here shown himself in what in racing parlance would be termed his best form; the room is a fairy-tale, with scenery and vegetation, human beings and animals all of his own creation. The quaintly magnificent unicorn in one of the pictures belongs in reality to another world, Gerhard Munthe's own, and it has been hailed as the first Norwegian type of this prehistoric species. The colouring, too, fully bears out the spirit of composition.

Amongst other Norwegian artists who of recent years have done clever decorative wall-work, if I may so call it, should be mentioned W. Wetlesen and more especially Bernhard Folkstad. In much modern and Norwegian art there is both in lines and particularly in its joyous, sometimes almost reckless appreciation of colour a distinct decorative keynote, which perhaps is destined to evolve into a conspicuous feature in the art of the country.

G. B.

PHILADELPHIA.—The tendency of modern pictorial art in the direction of the use of pure colour to the exclusion of most of the other qualities formerly considered necessary for the making of a picture was well illustrated in the collection of works forming the Twelfth Annual Exhibition of Water Colours, Pastels and Black and White work recently held at the Pennsylvania Academy of the Fine Arts. One's attention was challenged at the most conspicuous viewpoints in the galleries by groups of works, many of them by artists of experience, that, taken collectively, were highly decorative in effect and yet, when examined individually, abounded in startling crudities of colour, a childish feebleness of drawing that must have been intended, a total absence of light and shade as well as perspective, adding to the perplexities of the Plain Man seeking the meaning of it all. It must be confessed he would have been considerably puzzled here in regarding certain works by Mr. David B. Milne catalogued as *Dots and Dashes*, *Broken Color*, *Domes and Pinnacles*, *Bright*



"THE WHITE HOUSE"

(Pennsylvania Academy Water Colour Exhibition)

BY COLIN CAMPBELL COOPER



"FLORETTA." DRAWING BY
LILIAN WESTCOTT, ITALY.

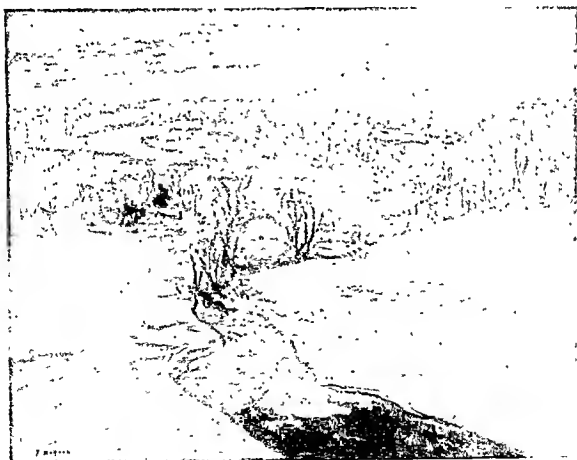
*(Pennsylvania Academy Water-
Color Exhibition)*

Studio-Talk

Triangle. They were arrangements of colour but apparently represented nothing that ever existed in nature and their significance was quite obscure even to the initiated. While it may not be a crime unpardonable to violate traditions of art in the effort to be absolutely modern, yet one felt inclined to question the *raison d'être* of the groups of sketches in pure aquarelle exposed by Mr. Dodge McKnight, views of Utah and the Far West in which brilliant carmine rocks were the prevailing note, and of those by Mr. John Marin, catalogued as picturing localities on the coast of Maine, but quite too modern in technique to be intelligible. It would not be fair either to the artists or to the American public who are interested to proclaim these as serious works of art.

On the other hand, it is necessary to point out that modernity does not imply failure to convey an impression to the beholder, considered by Tolstoy as an essential to every work of art. As an example, a number of virile works, apparently

Painted in gouache by Mr. Alexander Robinson, subjects drawn from Tangier, Spain and the Orient, may be cited; mosaics in colour one might call them, yet they were distinctly successful in suggestions of actual data as they exist locally, conveyed by means of a thoroughly modern technique and retaining capital qualities of drawing and values beside the pleasing scheme of colour. Twenty-five aquarelles, the work of the late Charles E. Dana, exposed in a group as a memorial to the President and founder of the society conducting the exhibition, led one back to a wholesome sanity that did not lack a full measure of feeling for the picturesque whether it be in Cairo, Rothenburg or Gruyères. Mr. Cecil Gay's views of Marken, Holland deserve particular mention for brilliant colour schemes. Mr. Colin Campbell Cooper's *The White House*, Mrs. Paula Himmelsbach Balano's *Parthenon by Moonlight*, Mr. Charles Warren Eaton's Italian subjects, *57th Street, New York* by Ethel L. Paddock, *The Morning Cup* by Miss Laura Coombs Hills, *Arizona* by Mr. Albert L. Groll,



"SNOW COVERED HILLS"

(Pennsylvania Academy, Water-Colour Exhibition)

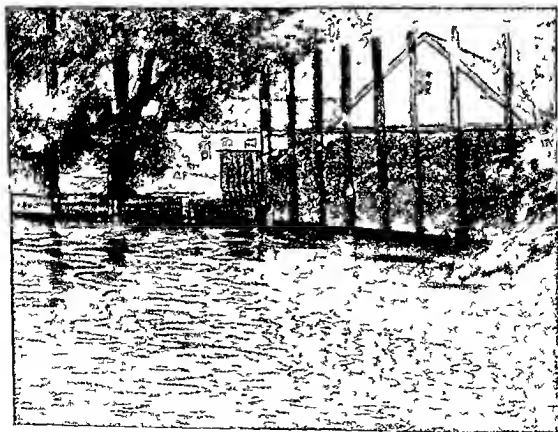
BY FRID WAGNER

Snow-Covered Hills by Mr Fred Wagner, *Dead Goats* by Mr Franz W Benson *The Beloved Pine* by Miss Lucy Conant *The Water Gates* by Mr W A Hofstetter Mr John J Dull's Winter Landscapes may be mentioned as all creditable performances, real works of art quite free from egotistic eccentricity Mrs Julian W Hales *Flirt* in black and white was an engaging presentment of a handsome woman

The illustrations were most noteworthy Mr Thornton Oakley's views of India, Mr N C Wyeth's *Opium Smoker*, Mr George Harding's Australian subjects Miss Jessie Willcox Smith's *Babes in the Wood* and Mrs Elenore Abbott's dainty conceits gave one a fine showing of the art as practised in Philadelphia A group of cleverly executed drawings in pastel by J McLure Hamilton—studies of the décolletée female form for the most part—made one regret that such talent as was here displayed was not spent on subjects more worthy of it such as his dignified portraits so well known here and abroad Some beautiful

line drawings from the nude by Mr Charles Griggs, reminiscent of Flaxman gave interest to the show and a set of lithographs by Mr Joseph Pennell of the mountain *Baa Laam* with a number of fine etchings from the same hand of localities along the river Meuse gave an adequate dignity to the showing of art in black and white

The Thirteenth Annual Exhibition of Miniatures at the Pennsylvania Academy in connection with the Water Colour show just noticed contained one hundred and three works reflecting credit upon the artists producing them and upon the hanging committee for its work in the tasteful furnishing and decoration of the Georgian room in which they were exposed Miniatures seem to be associated in most people's minds with eighteenth century environments so here we had an interior of that period with a carved marble mantelpiece Chippendale furniture and mirrors and with neutral grey walls to set off the little gems in colour hanging there Formerly painting of this kind was in the main limited to portraiture but now we



THE WATER GATES

(Pennsylvania Academy Water Colour Exhibition)

BY W A HOFSTETTER



*(Pennsylvania Academy, Water-
Colour Exhibition)*

"THE BELOVED PINE"
BY LUCY A. CONANT



BABY BY EULABEE DIX BECKER
(Penny Lane Academy Exhibition of Miniatures)

find work in genre nudes landscape and marine painting and sometimes even still life claiming equal attention with the orthodox portrait. As examples of this diversity here exhibited may be mentioned Mr William J Baers *Young Diana* a well drawn and coloured nude Mr Cecil Jay's Dutch genre subject *Maternity* Miss Elsie Dodge Pattee's *Pink Scarf* and a marine by Mr Harry I Johnson *Moon before Sundown*.

Three contributions by Mr Alyn Williams President of the Royal Society of Miniature Painters gave an international status to the show his portrait entitled *The Cardinal* being quite the feature of the collection. Mrs Emily Drayton Taylor displayed a capital portrait of Miss Constance B Freeman very convincing of the engaging personality of her sitter and

showing in the technique the hatching and stippling of genuine miniature painting. Miss A Margaretta Archambault's *Frances* was also a very successful example of true method in brush work. Miss Eulabee Dix Becker's *Baby* while rather different in handling from the last mentioned works was yet one of the most charming little pictures shown. One was reminded of the collection of wax reliefs in the Wallace Collection by the portrait of *Sally Cameron* a medallion executed in coloured wax by Miss Ethel Frances Mundy. *A Still Life* by Miss Helen Winsor Durkee illustrated the new idea most successfully. Miss Elizabeth F Washington's portrait of *Aldol Baha* was an admirable study of oriental character quite in keeping with the subject and *Petit Jean* by Miss Anna Huribart Jackson gave us a real vision of unaffected childhood.

E C



THE MORNING CUT BY LAURA COOMES 1915
(Penny Lane Academy Water Color Exhibition)

Art School Notes

ART SCHOOL NOTES.

REVIEWS AND NOTICES.

LONDON.—The influence of the war was evident even at that most peaceful of ceremonies, the prize-giving at the Royal Academy, which was held on December 10, the anniversary of the institution's foundation. Burlington House has been for weeks the headquarters of the United Arts Force, whose members drill in the quadrangle and use some of the exhibition galleries for canteen and other purposes; and a party of them was receiving military instruction in the vestibule when the visitors to the prize-giving were arriving. Upstairs in the galleries the atmosphere was no less warlike, for the Academy students have responded nobly to the country's call for men, and many a stalwart youth in khaki was to be seen in the crowd that discussed the merits of the competition works before the distribution of the prizes. No fewer than forty members of the architectural classes at the Academy have joined the forces, and the number of painter students is considerable who have joined the Territorials or Lord Kitchener's Army. Probably the war had some connection with the poor general quality of the landscapes submitted for the Creswick Prize, which was withheld this year, but apart from the landscapes the work shown, in the opinion of the President and his fellow members, was above the average in quality, and the studies from the life exceptionally good. As 1914 was not a gold medal year at the Academy the chief prize open to painters was the one for the design for the decoration of a portion of a public building. The prize of £30 (with a silver medal) was taken by Mr. G. V. M. Frampton, son of Sir George Frampton, R.A. Mr. Frampton's victory was extremely popular among the students, and the cheers which greeted the young painter on taking the prize were only equalled when Mr. H. F. C. Skinner came forward in khaki to receive a bronze medal from the President's hands. The prize of £25 for the cartoon was given to Mr. James Williams, the travelling studentship in architecture to Mr. W. H. Hamlyn, and the prize of £30 for a modelled design to Mr. E. A. Howes.

The two lectures which Mr. H. H. La Thangue is delivering this month at the Royal Academy, one on "The Mental Outlook in Painting" and the other on "Colour in Painting," are, we understand, to be printed in pamphlet form and issued at a low price in aid of the funds of the Artists' General Benevolent Institution.

W. T. W.

Grinling Gibbons and the Woodwork of his Age (1648-1720). By H. ARNOLD TIPPING, M.A., F.S.A. (London: "Country Life.") 25s. net. half morocco, 35s. net.—In this latest addition to the "Country Life Library of Architectural Monographs" Mr. Tipping reviews in a very comprehensive fashion those achievements of Grinling Gibbons and his contemporaries which constitute one of the most important chapters in the history of the decorative arts in England, and the text is accompanied by a large number of illustrations in the shape of excellent photographs and measured drawings. What gives it especial importance is that though the work of Gibbons himself naturally claims the chief share of attention, the productions of his often anonymous contemporaries, which have on the score of a certain resemblance to his work been frequently attributed to him, are here differentiated, two chapters being devoted to them, one to the work executed by them in London buildings, chiefly City churches and Company halls, the other to work done for country houses. As a preliminary to the main topic, Mr. Tipping briefly discusses the evolution of the wood carver in England, and shows how the "ceiler," as he was called, because it was his function to cover bare walls and ceiling rafters with (unornamented) woodwork (from the Latin *celare*, to hide or cover up), became differentiated from the joiner or *junior*; and in a chapter on "England's debt to the Continent" he points out that the oft repeated assertion that our art has come to us from the Continent must be accepted with a good deal of reservation, and reminds his readers that England produced large work of fine kind during the last century of the prevalence of the Gothic spirit, and that this work was essentially native and original, owing but little to Latin influence.

The Story of Yone Noguchi. Told by Himself Illustrated by YOSHIO MARIKINO (London: Chato and Windus.) 6s. net.—Both in England and in America Mr. Noguchi is well known as a versatile Japanese man of letters, and the story of his strenuous career will be read with great interest by many among us who have derived pleasure from his writings, the more so because of the frank sincerity with which he sets down his impressions of persons and places he has visited and his opinions on all sorts of subjects. His reminiscences are accompanied by eight illustrations in colour by his fellow countryman, Mr. Yoshio Marikino, the frontispiece being a portrait of the author.

THE LAY FIGURE ON THE ART THAT MAY BE.

"In what condition do you think, will art be left when this turmoil of the world is over?" asked the Art Critic. "Will things be as they were or will there be marked changes and new developments?"

I hardly think that there will be a mere picking up of the old threads or that everything will go on just as it did before, replied the Man with the Red Tie. "A great crisis has its inevitable after effects upon the nation that has experienced it and to these after effects art must be as much subject as anything else that forms part of that nation's life."

That is true, agreed the Critic. But what then is to be the effect of a crisis which affects directly or indirectly not one nation only but practically the whole of the civilised peoples of the world?

Surely that can be at present only a matter for rather vague speculation, broke in the Young Artist, and surely it will be some time before these after effects that you speak of produce their full results.

'Undoubtedly, because some time must elapse before art can either pick up the old threads or weave new ones,' said the Man with the Red Tie. 'At the moment art is comatose in a state of suspended animation, the nations are thinking of something else, and the artists have left their studios for the battlefields. The awakening will be slow.'

"But when it comes what will it be like?" cried the Critic. "Will there be a new point of view and a new sentiment?"

Not at first, I think, returned the Man with the Red Tie. "The older artists who cannot shake off their lifelong habits, and who have not seen fit to face what war means, will try to re-create the old point of view, and there will still be a large section of the public with the inclination to support them. The change will come in the course of time and will be due to the activity of the younger generation, as that grows up it will oust I believe, the older men."

'There I am with you entirely,' declared the Young Artist. "The younger generation will not be content with the ideas of their grandfathers. The young men who have faced the definite facts of life for themselves will have developed their own views and will want to express them in their own way."

"And there will be a new public, also acquainted with the facts of life, which will be prepared to accept these views," said the Critic. "That is likely enough. But what we do not know is whether the art which is to satisfy these new artists and this new public will be better or worse in character and quality than the art which has sufficed for us hitherto."

Surely it will be stronger, more vital, more directly a reflection of the national life, argued the Young Artist. "The laying up of the national spirit must give an increased force to the nation's art."

It will clear it of a great many of the morbid afflictions which have grown upon it so rankly during times of peace, asserted the Man with the Red Tie. "In that way the art of the future will probably be a good deal better than the art of the present. The younger generation you are talking about will surely have no patience with the decadent bumbag which has done so much to bring art into discredit of late years."

"Do you know I was already beginning to forget that anything of that sort had ever existed," laughed the Young Artist. "It is remarkable how contact with realities puts stuff like that out of one's mind."

"Ah! I am glad to hear you say that," exclaimed the Critic, "for it is in that respect that I have hopes for the future. Art in the years to come may have to begin again and to fight its way up to a safe and stable position, but it will do so by wholesome means. The new spirit may make it brutal and uncompromising, or may make it abstract and imaginative, but certainly will require it to be clean. The primitive passions which lie beneath the surface of civilisation have been aroused and they, just because they are freed from any taint of artificiality, are out of sympathy altogether with decadence."

"That, at all events, is something to be thankful for," said the Man with the Red Tie, "though in cleansing art of decay we seem to be endangering its existence."

'No, not its existence. Art will always exist,' replied the Critic. "But what form it is to take in the future no one now can say with any certainty. That it will continue on the old lines I can scarcely believe, for the old order is most surely passing away and it is altogether obvious that new conditions must produce new results, though these results may be slow in making their appearance. We can only wait. He who lives will see."